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THE ROYAL SOCIETY of MUSICIANS of GREAT BRITAIN, instituted in 1738, incorporated in 1799, for the support and maintenance of aged and indigent musicians, their widows and orphans, 12, Lisle Street, Leicester Square, W.

PATRONESS—Her Most Gracious MAJESTY THE QUEEN.

PATRONS.

His Royal Highness the PRINCE of WALES, K.G.
His Royal Highness the DUKE of EDINBURGH, K.G.
His Royal Highness the DUKE of CONNAUGHT, K.G.
His Royal Highness the DUKE of CAMBRIDGE, K.G.

The ANNUAL PERFORMANCE of Handel's Oratorio, "THE MESSIAH," will take place on FRIDAY Evening, December 2, 1881, at St. James's Hall, to commence at 8 o'clock. Principal Vocalists: Miss Anna Williams, Miss Jessie Jones, Miss Hope Glenn, and Madame Patey; Mr. W. H. Cummings and Mr. William Shakespeare; Mr. Frederic King and Mr. Lewis Thomas. Principal Violin, Mr. Viotti Collins; Trumpet, Mr. T. Harper; Organist, Mr. E. J. Hopkins. Full Orchestra and Chorus. Conductor, Mr. W. G. Cusins. The whole of the area stalls are reserved for the subscribers to the Society. Balcony stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d. Stanley Lucas, Weber and Co., 54, New Bond Street; all the principal music sellers; and of Mr. Austin, Ticket Office, St. James's Hall.

OPHEUS MUSICAL SOCIETY.—

Second Season, 1881-82.

Conductor, Mr. F. A. W. DOCKER (Associate of the Royal Academy of Music).

Accompanist, Mr. E. G. CROAGER (R.A.M.).

The REHEARSALS of this Society are held every WEDNESDAY Evening, at 6 o'clock, in St. Andrew's Schoolrooms, 71, Wells Street, Oxford Street, and will be continued up to the end of April. The following music is selected for practice:

"Tu es petrus" (Chorus for five voices)... Mendelsohn.
13th Psalm Liszt.
91st Psalm Meyerbeer.

Melusina (a Cantata) H. Hofmann.

Ladies and Gentlemen wishing to join this Society are requested to make application to Mr. Docker, 115, Priory Road, West Hampstead. The subscription is a Guinea, and members are requested to provide themselves with all music for practice.

M. ALEX. GUILMANT (Organiste de la Trinité, Paris) will give an ORGAN RECITAL at Union Chapel, Islington, on FRIDAY, December 2, at 8 o'clock. Vocalists: Miss Mary Davies and Mr. Arthur Thompson. Admission, by tickets only, One Shilling each, to be obtained of Messrs. Novello, Ewer and Co., and the usual local agents.

COLLEGE of ORGANISTS.—The CHRISTMAS EXAMINATIONS will be held on TUESDAY, January 10, for Associateship, and on WEDNESDAY, January 11, for Fellowship, at 10 a.m. each day. Musical graduates of the Universities can enter the list of Candidates for Fellowship without previously obtaining Associateship, and are exempt from "Paper work away from the Organ." Names of Candidates for forthcoming Examinations must be sent in on or before SATURDAY, January 7, 1882. Full particulars on application. On TUESDAY, December 6, at 8, F. E. Gladstone, Esq., Mus. Doc., will read a Paper on "Triads," their Relationship and Treatment." Members and friends admitted by cards of membership. E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury.

MUSICAL ASSOCIATION, 27, Harley Street, W. On MONDAY, December 5, at 5 o'clock, Paper will be read by W. H. Monk, Esq., "On the Cultivation of Church Music in England." JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

THE MADRIGAL SOCIETY offers Two Prizes, of Ten and Five Pounds respectively, for the best and second best APPROVED MADRIGALS in not less than four, not more than six parts, the upper part or parts to be for one or two treble voices. The character of the composition to be after the manner of the Madrigal of the 17th century, by Bennet, Wilbye, Weekes, Marenzio, and others, and to consist of independent part-writing, in figure or imitation; therefore a mere part-song or melody harmonised will be inadmissible.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Freemasons' Tavern, Great Queen Street, London, on or before April 15, 1882, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark.

The award of the judges will be made known at the last meeting of the Society for the current season, in June, 1882.

J. EDWARD STREET, Hon. Sec.

December 1, 1881.

UNION CHAPEL, Islington.—THE MESSIAH will be performed on WEDNESDAY Evening, December 28, at 7.30. Vocalists: Miss Santley, Miss Helen Dalton, Mr. Henry Guy, and Mr. W. G. Forington. The choruses will be rendered by the Choir of the Chapel, assisted by friends. Conductor, Mr. Williamson; Organist, Mr. Fountain Meen. Admission only by tickets, 1s. each, to be obtained of Messrs. Novello, Ewer and Co., Messrs. Agate and Pritchard, Gracechurch Street, &c., and the various Music Warehouses in Islington, and of the Chapel-keeper, Compton Avenue, of whom also a few reserved seats, 2s. 6d. each, can be had.

CHORISTERSHIPS, King's College, Cambridge. There will be an EXAMINATION on TUESDAY, January 23, 1882, for TWO CHORISTERSHIPS. The choristers receive a classical education, and are boarded and lodged free of expense in the Choir School House, under the charge of the Rev. V. C. R. Reynell, M.A. Candidates between nine and eleven years of age preferred. Applications, with certificates of birth and baptism, to be addressed to The Dean, King's College, Cambridge, before January 10.

CHOIRBOYS.—WANTED, Two good leading TREBLES, for the Choir of St. Martin-in-the-Fields, Charing Cross.—Address, with full particulars and salary required, Mr. F. A. Bridge, 207, East India Road, E.

AN ENGAGEMENT REQUIRED by Two Ladies (SOPRANO and CONTRALTO) for Sunday evening service. Church or Congregational Chapel preferred. Address, Mrs. Stebbings, 87, Downham Road, N.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

NORWICH CATHEDRAL.—LAY CLERK WANTED, with ALTO voice; experience in sight-reading and solo-singing, and a good knowledge of cathedral music. Stipend about £80 per annum. Applicants must send testimonials as to musical efficiency and character before December 21, to the Rev. The Precentor, Lower Close, Norwich.

LTO WANTED, for West-End Church. Stipend, £10. Address, H. P. W., Messrs. Novello, Ewer and Co.

LTO WANTED, for a Church in Liverpool. Cathedral services. Sundays only. £20. Address, Organist, 10, Alexandra Drive, Liverpool.

LTO WANTED (Male), for All Saints' Church, Blackheath. £20. Two services on Sunday, evening services at the usual festivals, and Friday evening rehearsal. Apply, at once, to Mr. C. E. Tinney, Chormaster, Park Villa, Bennett Park, Blackheath.

LTO WANTED for the Italian Church, Hatton Garden, E.C. Apply to the Organist, Friday evenings, between six and seven.

CHESTER CATHEDRAL.—There is a VACANCY for a LAY-CLERK (TENOR) in the Choir. Stipend, £70, with several extras. Applicants (whose age must be under 32, and who must be fairly well up in cathedral music) should send their testimonials to the Rev. The Precentor, The Precincts, Chester. None but those who will give their mind and heart to the work need apply.

TENOR and BASS (not Baritone) WANTED for Church in Kensington. First-rate readers indispensable. Surpliced choir. Two Sunday Services and Thursday Rehearsal. Salary, £10. Apply, MSS., 163, Piccadilly, W.

AY-CLERK (BARITONE).—WANTED, a SITUATION as above, in a Cathedral or College Choir, by a Young Man, aged 22. Communicant, of good education and character. Powerful voice; good soloist; excellent reader and timeist. Sixteen years' experience in choir. Good references and testimonials. Address, stating salary and duties, Mr. C. Roe, Titchfield, near Fareham, Hants.

BASS and ALTO (Good Readers) WANTED, for St. Matthew's, Upper Clapton. Salary, £20 each. Apply, by letter, to A. Thomson, 226, Evering Road, Upper Clapton.

WANTED, CHOIRMEN. Two Sunday services, and great festivals. Friday evening practice. Anglican music. Communicants. Stipend, £10. Address, by letter, stating voice, Rev. Preliminary Harry Jones, Rector, St. George's-in-the-East, E.

RESIDENT MUSICAL MISTRESS WANTED, for the County Girls' School, Uffculme, Devon, after the Christmas holidays. Salary, £15-£20, with board and lodging. Apply to the Hon. Sec., Rev. C. S. Bere, Uplman, Tiverton, Devon.

PROFESSIONAL NOTICES.

MISS ELLEN ATKINS (Soprano).

Pupil of J. B. Welch, Esq., and late Student of National Training School for Music (Birmingham Scholarship). For Oratorios, Concerts, &c., 5, Knowle Road, Brixton, S.W.

MRS. BELLAMY (Soprano).

Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

MISS FANNY CHATFIELD (Soprano).

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MISS CARINA CLELLAND.

All communications for Oratorios and Concerts can be addressed to her permanent address, 15, Athol Road, Manningham, Bradford.

MISS MARIE COPE (Soprano).

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MRS. CHARLES EDWARDS (Soprano).

(Pupil of Mr. Montem Smith.) For Oratorios, &c., 12, Claude Villas, Grove Vale, East Dulwich.

MISS EVA FARBSTEIN (Soprano).

Pupil of Signor Arditi, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull; or, N. Vert, Esq., 50, New Bond Street, London, W.

MRS. FARRAR-HYDE (Soprano).

For Oratorios, Concerts, &c., address, Grafton Terrace, 58, Stamford Street, Ashton-under-Lyne.

MISS HARDMAN (Soprano).

Is open to engagements for Oratorios, Concerts, &c.

For terms and open dates, address, Bacup, Manchester.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS JESSIE MILLS (Prima Donna).

Accepts engagements as Principal Soprano for Concerts and Oratorios. Address, Bryn Tesog Villa, Llanelli, Carmarthenshire.

MISS ADA MOORE (Soprano).

(Pupil of Signor Randegger.)

For Oratorios, Concerts, &c., address, 2, Balmoral Terrace, Old Trafford, Manchester.

MISS MAY MOON (Soprano).

(Medalist of the Royal Academy of Music.)

For Concerts, Soirées, and Lessons, address, 164, Regent Street, W.

MISS NELLY McEVEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

MISS EVA NEATE (Soprano).

For Concerts, &c., address, care of Mr. J. A. Matthews, 9, North Place, Cheltenham.

MISS CATHERINE PICKERING (Soprano).

Hawthorn Cottage, Cheadle, Manchester.

MISS FANNY SELLERS (Soprano).

For Concerts, Oratorios, &c., York Place, Knaresborough.

MISS LAURA SMART (Soprano).

For Concerts, Oratorios, or Operatic Recitals, &c., address, 28, Church Street, Liverpool.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.

54, Duchess Road, Edgbaston, Birmingham.

MRS. HORATIO TAYLOR (Soprano).

References: T. Mee Pattison, Esq., Seaforth, Liverpool; George Marsden, Esq., Mus. Bac., Cantab., Fallowfield, Manchester. For Oratorios and Concerts, address, 6, Southbank Road, Southport.

THE MISSES YATES (Soprano and Contralto).

Pupils of Signor Randegger, London, and Mons. Wartel, Paris. Address, Dr. Yates, Newcastle, Staffordshire.

MISS LOUISA BOWMONT.

(Principal Contralto of St. Peter's, Manchester.)

For Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester. Criticisms on application.

MISS EDITH CLELLAND (Contralto).

71, Hulton Street, Brooks' Bar, Manchester.

MISS SARA Cragg (Contralto).

12, North Castle Street, Halifax.

MRS. SAM'L. WORTON FIELDING (Contralto). For Concerts, Oratorios, &c., 21, Belgrave Road, Edgbaston, Birmingham, and 56, Hammersmith Road, London, W.

MISS ADA LEA.

Concerts, Dinners, Lessons, &c., 5, Park Place, Norwood Road, S.E.

MISS LEYLAND (Contralto).

For Concerts, Oratorios, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MISS JEANIE ROSSE (Contralto).

Fairmead Lodge, Upper Holloway, N.

MISS MARY TOMLINSON (Contralto).

For Oratorios, Concerts, &c., address, Primrose Bank, Newton Heath, Manchester.

MISS WOLSTENHOLME (Contralto).

For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimore Square, S.E.

MR. HENRY BEAUMONT

(Principal Tenor, Huddersfield Parish Church.)

For Oratorios, Concerts, &c., address, William Street, Huddersfield.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. TOM BUCKLAND (Tenor).

New Bond Street, Halifax.

MR. W. MANN DYSON (Tenor).

For Concerts or Oratorios, address, Cathedral, Worcester.

MR. EDWARD HALL (Primo Tenore).

Is open to engagements for Oratorios, Concerts, Dinners, &c. Address, 75, Devonshire Road, Holloway, N.

MR. J. AUSTIN HERBERT (Tenor).

For Oratorios, Concerts, &c., address, 277, Brunswick Road, Poplar, E.

MR. EDWIN LONGMORE (Solo Tenor).

For Oratorios, Concerts, &c., address, The Minster, Southwell.

MR. J. MELLOR

(Principal Tenor, Parish Church, Bradford, Yorkshire.)

For Oratorios, Concerts, &c., address, Eccleshill, Leeds.

MR. EDWIN T. MORGAN (Tenor).

(Bristol Cathedral.)

For Oratorios, Concerts, &c., address, The Cathedral.

MR. THOMAS OLDROYD (Principal Tenor).

For Oratorios, Concerts, &c., address, N. Vert, Esq., 52, New Bond Street, London, W.; or Cathedral, Rochester.

MR. J. PERCY PALMER (Tenor).

(Of the Leeds Philharmonic Concerts.) For Oratorios, Concerts, &c., address, Consort Terrace, Belle Vue Road, Leeds.

The *Era* says: "Mr. Peach has a tenor voice of very pure quality."

MR. FRANK PEACH (Tenor).

For Oratorios, Concerts, Church Solos, &c., address, 53, Foulden Road, Stoke Newington, N.

MR. JOHN JAS. SIMPSON

(Solo Tenor, Ripon Cathedral.)

For Oratorios, Concerts, &c., address, The Cathedral.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. ALFRED H. WAREHAM (Counter-Tenor).

(Principal, The Minster, Wimborne.)

For Ballad and other Concerts, Banquets, Soirées, &c.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to 45, Portland Place North, Clapham Road, S.W.

MR. J. F. NASH (Baritone).

Address, Cathedral, Bristol. Quartet or complete Concert Parties.

MR. WILLIAM BARTIN

(Principal Bass, Huddersfield Parish Church.)

For Oratorios, Concerts, &c., address, Dalton, Huddersfield.

MR. J. H. BAYLEY

(Principal Bass, Ripon Cathedral.)

For Oratorios, Concerts, &c., Quartet or Concert Parties. For terms, &c., address, Cathedral, Ripon.

MR. HENRY GREEN (Basso).

For Oratorios, Concerts, &c., address, 30, Allotment Street, Rochdale.

MR. EDWARD GRIME (Basso).

Can accept engagements for the ensuing Season. Address, St. Helen's, Lancashire.

MR. T. C. HOLLIDAY (Principal Bass).

For Oratorios, Concerts, &c., address, N. Vert, Esq., 52, New Bond Street, London, W.; or Cathedral, Rochester.

MR. HOWARD LEES (Bass).

For Concerts, Oratorios, &c., address, Delph, Manchester.

MR. J. BINGLEY SHAW

(Principal Bass, Southwell Minster.)

For Oratorios, Concerts, &c., address, Market Place, Southwell.

MR. WM. THOMAS (Bass).

For Oratorios, Concerts, &c., address, The Cathedral, Bristol.

MR. EDWIN SMITH (Harpist).

For Concerts, &c., address, Hormes House, Hurstmonceaux, Sussex. "Royal Pavilion.—Mr. Edwin Smith's harp solo, 'March of the Men of Harlech' was enthusiastically encored."—*Brighton and Sussex Daily Post*, October, 1881.

"Royal Pavilion.—Mr. Edwin Smith, as the harpist, won great applause; he is undoubtedly the best local harpist we have."—*The Brightonian*, November, 1881.

MR. E. DUNKERTON (Tenor, Lincoln Cathedral), engaged: Melton Mowbray ("Country Life"), November 24; Matlock ("Hymn of Praise," "Rose Maiden"), December 1; Uttoxeter ("Creation"), 2; Ilkeston (Selections), 5; Northampton ("Creation"), 8; Hyde ("Messiah"), 13; Ashton-under-Lyne ("Messiah"), 20; Newark ("Ode to Labour"), 22; Worksop ("Rebekah," "Twelfth Mass"), 21; Rotherham (Selections), 26; Grantham ("Messiah"), 28.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept engagements for Oratorio, Classical, Operatic, or Ballad Concerts, &c. (New address), 21, Bouham Road, Brixton Rise, S.W.

MR. J. T. HUTCHINSON begs to announce that he has REMOVED to 26, BRUNSWICK SQUARE, W.C., where all communications should be addressed.

VIOLIN.—MISS ALICE IVIMY, Solo Violinist, is open to ENGAGEMENTS for Concerts in town or country. Press testimonials forwarded. Address, Sutton, Surrey.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—Miss LOCKWOOD, Harpist to the Carl Rosa Opera Company, and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

THE GUITAR.—Madame SIDNEY PRATTEN, Instructor to Her Royal Highness the Princess Louise, is in town for the season. 22a, Dorset Street, Portman Square, W., where may be had, her Second Book of Instructions, "Learning the Guitar Simplified," 10s. 6d.

NOTICE OF REMOVAL.—MR. A. HUNTER, Organ Builder, 379, Kennington Road, begs to inform the clergy and profession that he will remove from the above address at Christmas to larger premises situated 65a, High Street, Clapham, S.W.

INTERNATIONAL COLLEGE OF MUSIC.—Established 1865. Principal, the Rev. F. SCOTSON CLARK, Mus. B. Practical Examinations in Instrumental and Vocal Music are held throughout the kingdom in connection with this College. Visiting Examiner, Edwin M. Lott. For particulars, apply to the Local Secretaries, or to the Secretary, Practical Examination Department, International College of Music, Princes Street, Cavendish Square, W.

MUSICAL VACANCIES for TALENT.—The Directors of the London Conservatoire grant Free Tuition to young musicians preparatory for various introductions and for the higher encouragement of solo, oratorio, operatic, piano, and violin study. Address, Hon. Sec., 37, Abbey Road, N.W.

DECEMBER 6, LONDON CONSERVATOIRE SOIREE. Conductor, Mr. Lansdowne Cottell. The Conservatoire offers direct facilities to young artists studying for the profession. Reports of the public press upon past and present movements, on stamp. Address, Hon. Sec., 37, Abbey Road, N.W.

LONDON ORGAN SCHOOL and COLLEGE of MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp. SCOTSON CLARK, Mus. B., Principal.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. Examinations for Scholarships will be held at Easter by Professor Macfarren. F. J. HOLLAND, Chairman.

DR. ALLISON instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Also "Passed with Honours" Royal Academy of Music Local Examinations, University Senior Local, F.C.O., and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by Post for *Licentiate* of the Royal Academy of Music, and for the Local Examinations in Subjects I., or personally in Subjects II., and III. Harmony, Acoustics, Form, Plan or Design, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte-playing. Preparation (personally or by Post) in Languages, &c., by F. ALLISON, F.R.S.L., 55, Victoria Road, Kilburn, London. Dr. Allison, 68, Nelson Street, Manchester.

DR. BENTLEY (St. Ann's Street, Manchester). Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

DR. CORBETT gives LESSONS through Post in Harmony, Counterpoint, &c., &c. Upwards of sixty pupils have passed musical examinations. Address, Bridgenorth, Salop.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in HARMONY, COUNTERPOINT, &c., by post.

LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L.Mus. T.C.L., Stafford.

THE ORGANIST of RIPPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

MR. CHARLES W. PEARCE, Mus. Bac., Cantab. (1851), F.C.O., L.Mus. T.C.L., gives LESSONS per post in HARMONY, COUNTERPOINT, FOKM, &c., 50, Blomfield Road, Maida Vale, W.

PIANO, HARMONY.—A Young Lady, pupil of Sir Julius Benedict, gives PIANOFORTE and HARMONY LESSONS in schools or families. Address, Miss Lucille, 15, Dover Street, Piccadilly.

HARMONY, COUNTERPOINT, &c., by post, or personally, rs. 6d. per lesson. Schools and classes attended. Terms moderate. Musicians, 7s. Spenser Road, South Hornsey, N.

WANTED, immediately, an ARTICLED PUPIL, who can take an easy Service. Present pupil taking an appointment. Address, Mus. Bac., 44, High Street, Stamford.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (HILL and SON), PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN PRACTICE.—Three manuals, each of 56 notes, pedal organ, 30 notes, 15 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Fentonville, W.C.

SOLE Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

ORGAN LESSONS or PRACTICE.—Fine three-manual, blown by engine. Twenty-four hours, one guinea. Terms inclusive. Entwistle's, 1, Charles Street, Camberwell New Road.

TO CHORAL SOCIETIES, &c.—THE LONDON ORATORIO and CONCERT PARTY is open to ENGAGEMENTS for Oratorios, and Miscellaneous and Ballad Concerts: Soprano, Madame Worrell, A.R.A.M.; Contralto, Miss Amy Ronayne, R.A.M.; Tenor, Mr. Edward Dalzell, Westminster Abbey; Bass, Mr. Robert De Lacy, St. Paul's Cathedral. Address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

THE BRISTOL CATHEDRAL QUARTET.—For Concerts, Banquets, &c., address, Mr. J. F. Nash, The Cathedral, Bristol.

TO CHORAL SOCIETIES and MANAGERS of CONCERTS.—Mr. T. Harper's Concert Party for Oratorios, Ballad Concerts, &c. For vacant dates, 25, Brecknock Crescent, N.W.

M. R. JOSEF CANTOR'S CONCERT COMPANY are now arranging dates for ensuing season. List embraces the principal artists in the North of England. Secretaries and Managers of Musical Societies, send for prospectus. Oratorio, Ballad Concert, or Operatic Recital. Address, Church Street, Liverpool.

A MATEUR INSTRUMENTALISTS WANTED, to increase band to 30 members. Concert (15 performers), December 17, when "Sadowa Grand March" ("Turkish Patrol," &c.) will be performed. Violin Classes (beginners and practice, 5 and 7 p.m.), Saturdays. Fees, 5s. per quarter. Address, T. R. J. Ames, 77, Green Street, E.

A GENTLEMAN, an Amateur VIOLINIST, would be glad to hear of three other gentlemen (Amateurs) who would join with him in forming a String Quartet Party. Address, H. Pullen, 2, Linden Grove, Peckham Rye, S.E.

WANTED, a First-class QUADRILLE PIANIST, one who knows something of Bookkeeping, or is a good Tuner. Must be ready to enter upon duties at once. Apply, stating wages expected and all particulars, to Alderson and Brentnall, 125, Northumberland Street, Newcastle-on-Tyne.

MUSIC legibly copied, 4d. per page. Transposed, 6d. per page. A Young Lady of neglected education can be received as RESIDENT PUPIL. Address, prepaid, to Professional, care of Messrs. Cocks and Co., 6, New Burlington Street, London.

TO CONDUCTORS and SECRETARIES of CHORAL SOCIETIES.—For SALE, in lots, several hundred Part-Songs and other compositions, recently used by the Morecambe Choral Society. For list and prices, address, Conductor, 6, Townley Terrace, Morecambe.

WANTED, an experienced CHOIRMASTER for St. Saviour's, South Hampstead. Attendance required morning and evening on Sunday, on the evenings of Saints' days, on Wednesday evenings in Advent and Lent, and for practice as needful. Residence in the neighbourhood essential. Must be a communicant, and a thoroughly competent choirtrainer. Address, stating salary required, and previous appointments, inclosing copies only of testimonials, to the Vicar, St. Saviour's Vicarage, South Hampstead, N.W.

WANTED, ORGANIST and CHOIRMASTER. Must be communicant, and thoroughly able to train a large choir, £50 per annum. Address, Rev. Hon. M. Ponsonby, Vicarage, New Swindon.

WANTED, ORGANIST and CHOIRMASTER for the Parish Church, Wellington, Salop. Three services on Sunday, and one on Wednesday, with choir practice. Salary about £40. Apply, by letter, to the Vicar.

AN ORGANIST WANTED for West Street Chapel, Rochdale. Applications, with testimonials, and stating salary required, to be made by letter only, to Mr. Richard Watson, Thrum Hall, Rochdale, on or before Wednesday, December 7, 1881.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1881.

THE BIRMINGHAM FESTIVAL, 1882.

ON the 10th ult. the Orchestral Committee of the Birmingham Festival met the members of the General Committee, and, for the first time, revealed the upshot of their labours in view of next year's solemnity. That those labours have been arduous and prolonged no one can doubt. That they have been zealous also is easy of credit, for particular reasons. We disclose no secret when we say that there were features in the proceedings of 1879 which gave alarm to many minds lest the Birmingham Festival should lose somewhat of its artistic supremacy. We need not revert more particularly to the matter. Every reader of contemporary musical record knows enough about it to spare us a rekindling of extinct fires, and to make unnecessary a setting forth of reasons why a change of management became advisable. That change effected, the normal responsibility of office was increased by a sense of obligation to justify what had been done. The "new blood" in the management could not but feel that it was on its trial, and we may well believe in a resolve to spare no effort likely to secure a triumphant issue.

The matter specially in hand at the meeting to which we refer was that of new works, and none more important could occupy the attention of a Birmingham Committee. In this case, it may emphatically be said *noblesse oblige*. The Midland Festival has, throughout its whole course, been honourably distinguished by a desire to encourage composers, while, in the particular instance before us, the policy is as justifiable as the obligation is onerous. A century of judicious management in the midst of an enterprising and wealthy community has lifted the institution to a place of national—nay, of universal importance. Its public are, to some extent, the connoisseurs of both worlds, and its duty is higher and larger than any defined by local exigencies. Herein lies the special gravity of the subject discussed on the 10th ult.; and by the Committee's handling of it, as every member knew, the forthcoming Festival stands or falls.

The Report of the Orchestral Committee set out with an acknowledgment of the obligation resting upon them to encourage native composers. In the discharge of this they applied to Mr. Arthur Sullivan for a new work. They could hardly have overlooked him with justice to their constituents. Mr. Sullivan's position is such that he cannot be left out of account. On the other hand, the position of the Birmingham Festival and the greatness of the honour implied by its patronage, made Mr. Sullivan's co-operation almost a matter of warrant. Yet that co-operation was refused; the Committee observing that "owing to numerous engagements Dr. Sullivan found himself unable to accept a commission this time either for a vocal or an instrumental work." In the "numerous engagements" of our English composer we thoroughly believe, but that they were all of greater pith and moment than the provision of a novelty for Birmingham is a proposition that, wanting definite particulars, we regard as open to doubt. The Committee applied also to Mr. Barnby, who, after some preliminary correspondence, accepted a commission to write a cantata. But this likewise came to naught, under circumstances which, judging from the tone of the Report, were not quite

satisfactory. "Unfortunately, on the 15th of June last, some months after the commission had been placed in his hands, Mr. Barnby wrote to say that he found himself quite unable to complete the cantata in time for the Festival, and that he must reluctantly relinquish the engagement. The late period at which this decision was made known to your Committee necessarily restricted very much their field of choice in looking about for another composer to fill the gap caused by Mr. Barnby's defection." It seems to us that the lateness of his decision proves the reluctance with which the composer of "Rebekah" arrived at it, and affords conclusive evidence against caprice. It should not be overlooked, in cases of this kind, that a musical work is prepared under conditions very different from those that regulate the manufacture of a stove or a rifle. Mr. Jaffray, the chairman of the Orchestral Committee, speaking without special reference to Mr. Barnby, laid the fact down with clearness and force when he said, "Genius is not subject to the ordinary commercial rules of business men. The Roman centurion of old could say to his servant 'Do this' and he would do it. He 'saith to one go and he goeth, and to another come and he cometh,' but inspiration was not subject to any of those exact rules and commands." Bearing this in mind, we may take for granted that Mr. Barnby had sufficient reason for returning his commission and declining an honour the very offer of which constituted something like a patent of musical nobility.

Failing Mr. Sullivan and Mr. Barnby, the Committee applied to Mr. Alfred R. Gaul, a local professor of more than local repute, and that gentleman is now engaged upon a Cantata entitled "The Holy City." Mr. Gaul, however, is not the sole representative of English art, Mr. Villiers Stanford having undertaken to furnish an orchestral "Serenade" in three movements. As to this, the chairman of the Orchestral Committee remarked, "Mr. Stanford's productions are not much known in Birmingham, but he is a professor of music at Cambridge, and he has recently produced an opera, received with great acclamation in Germany, called 'The Veiled Prophet of Khorassan,' founded upon Moore's 'Lalla Rookh.' I think you will find Mr. Stanford is a man of the future, whose fame is gradually reaching its meridian." We have no doubt whatever as to the wisdom of the Committee in engaging Mr. Stanford's pen. The Cambridge composer will produce a clever and scholarly work, certain, at least, of commanding respect. At the same time English amateurs can hardly feel satisfied with the representation of their national art in the scheme of the Festival. Whatever may be its quality, it is undeniably meagre in quantity, and lacks the recommendation of names generally known and esteemed. Yet we decline to argue therefrom a wilful neglect of native talent. The real fact is that but little native talent exists, either for neglect or encouragement. A man may count English composers of Festival rank upon the fingers of one hand; and Birmingham cannot be expected, failing these, to draw liberally and of course at haphazard from the ranks of men who are scarcely known. Sir Julius Benedict's cantata "Graziella," a work originally intended for the Festival held at Norwich in October, has been definitely secured for the Midland solemnity, and will occupy an intermediate place between the novelties of purely native and purely foreign origin. Mr. Jaffray speaks of the poem as "dramatic" and "full of life," while regarding the cantata generally as a material addition to the interest of the Festival. This we can readily believe. Sir Julius is advanced in years, it is true, but there is no proof that his

powers have decayed. Evidence rather inclines the other way, and we should not be in any measure surprised to find "Graziella" marked by almost youthful vivacity.

The works obtained from foreign composers are two in number, of which one is written by Niels Gade. It will be remembered that the Danish master contributed his Cantatas, the "Crusaders" and "Zion," to the programme of 1876, and by their means obtained no mean share of the honours then awarded. Under such circumstances, renewed application to Mr. Gade was the most natural thing in the world, while the composer as naturally accepted an engagement which even he was bound to regard in the light of a distinguished compliment. His new work, entitled "Psyche," will soon be completed and forwarded to England. The composer of the second and principal novelty is M. Gounod, who has, moreover, engaged to conduct its performance in person. Upon the subject of this important addition to the Festival programme and to sacred art we cannot do better than quote from the speech of Mr. Jaffray:—

They were fortunate in approaching M. Gounod just when his great work was within what it was now the fashion to call a measurable distance of completion. They were fortunate also in finding a spirited firm of publishers who would enter with spirit and liberality into negotiations with M. Gounod; and he must also add that to the tact and ability of a member of the orchestral committee, Mr. Millward, they were greatly indebted for the successful result of the negotiations with M. Gounod. He should like to say a word or two about the character of the great work which it would be the honour of the Committee to submit for public criticism in August next. M. Gounod was naturally in love with his own child, and he wrote upon the score when he gave it into the hands of Mr. Millward, in Paris, *Opus vivæ meæ* ("the work of my life"). It was a work of high dramatic character, full of effects, some of them novel and many of them grand, and, so far as they could judge, they believed that it was destined to live, if not side by side with some of the greatest works of former ages, yet it would be one which the musical world would not willingly let die. A good deal of gossip had taken place in reference to the terms upon which the committee obtained the work. He might state, however, what the terms were. The composer desired to rid himself of all business transactions in reference to the property in the work, and he treated with the committee upon the basis of an absolute sale of the copyright and of representation and performance all the world over, and he asked for £4,000. The committee paid him the £4,000 on the 1st of November, but of course they could not stand such a drain as that on their resources, and they entered into negotiations with Messrs. Novello, who, for the copyright and right of performance all the world over, paid them £5,250. So that it would only cost the Festival authorities £750, and those who knew the difference between a half-filled Town Hall on a Wednesday morning and a crammed hall on that morning, could easily understand they would make a considerable amount of money, besides *éclat*, by the transaction. Not only would it fill the hall in all probability on that occasion, but it would draw strangers from, he ventured to say, every part of the Continent, and certainly from every part of England, to the whole Festival; and they could not estimate the financial results which would be produced by what he considered not only a spirited, but a good honest business transaction. They had made arrangements also with M. Gounod to conduct his own oratorio. A certain monetary penalty was attached to his not conducting the oratorio himself, but they earnestly hoped that he would be able to do so. He intended to come on the Wednesday before the Festival, so as to conduct some of the private rehearsals by the choir of his great work. All who remembered that great occasion in the history of the Birmingham Festivals, when Mendelssohn conducted his own "Elijah," would never forget the charm of mind and manner of that great and immortal composer; and they hoped to have the benefit, therefore, of M. Gounod's attendance here to give perfection to the performance of the work of his life.

There is no need of addition to this statement, nor could further remarks be made without anticipating criticism, for which the time has not yet arrived. Enough that in M. Gounod's "Redemption" we have a work of high pretensions and singular interest, such as would alone confer distinction upon the greatest Festival. In presence of the French master's oratorio, there is really no need to be much exercised in mind about anything else.

Turning to the general arrangements of the Festival as far as they were determined on the 10th ult. a few words will suffice. The performances will probably begin on Tuesday, August 29, and end on Friday, September 1. Sir M. Costa is again appointed conductor, and the various sub-committees are duly nominated, with power to act in their respective departments. One point alone remains undecided, namely, whether M. Gounod's oratorio

shall be performed a second time on the Friday evening for the benefit of those necessarily excluded from its *début*. On this question, we think, there ought not to be two opinions. Considering the immense interest attached to the work, even three public representations would find abundance of witnesses. The Committee will, indeed, be unwise if they reject an idea that commends itself alike to prudence and artistic enthusiasm. But we have entire faith in their judgment, and already feel assured that the Birmingham Festival of 1882 must prove a brilliant success.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. X.—BERLIOZ (concluded from page 562).

ALTHOUGH the fate of "Les Troyens à Carthage" profoundly disappointed Berlioz, twenty-one representations put him in a position to snap the chains which bound him to the *Débats* and its hated *feuilletons*. At this the master rejoiced with joy inexpressible. As we have seen, he always detested the journalist's work, for which, indeed, he was in some important respects unfitted, and now he threw away the critical pen with a wild shriek of liberty. Hear him:—

"At last! at last! at last! After thirty years of bondage, I am free! I have no more *feuilletons* to write, no more platitudes to justify, no more mediocrities to praise, no more indignation to repress, no more deceptions, no more comedies, no more cowardly complaisance. I am free! I am no longer obliged to enter opera-houses, or to speak of them, or to hear them spoken of. . . . Gloria in excelsis Deo, et in terrâ pax hominibus voluntatis!!"

Referring to the same subject in a letter, he says:—

"I have left the *Journal des Débats*. Nothing can be more comical than the disappointment and wrath of the men who, for three months, have been paying court to me. They have lost their trouble, they are robbed," &c.

Berlioz thoroughly enjoyed his freedom:—

"I have not put my foot inside a lyric theatre for two months. I have seen neither 'Moïse' nor 'La Fiancée du Roi de Garde,' nor the marvels of the Italians, nor the new ballet, nor anything."

But with leisure came *ennui*, heightened by the lassitude attendant upon disease. In truth Berlioz was at this time an object of pity. His second wife had followed Henrietta Smithson to the grave, dying suddenly of heart-rupture; and perhaps there is not in all literature a more terrible description than that given by the master of the scene at Montmartre, when the remains of the Irish actress were disinterred in order to be placed in a family grave purchased for and presented to Berlioz by his friend, M. Alexandre, the manufacturer of harmoniums. We forbear to reproduce a picture that could only have been drawn at a moment of morbid excess. It would shock the most callous reader. Enough that Berlioz saw his wives laid in the same tomb, and remarked that they rested tranquilly, awaiting the hour when he should join them.

In August, 1864, the master, a chevalier of the Legion of Honour since 1839, was created an officer of that order, and soon after, being unable to bear longer the solitude of a city from which all his friends had temporarily departed, he set out for his native South. The expedition may have been vaguely entered upon, but was soon controlled by a purpose of the most characteristic description—none other than that of seeking out a lady ("Estelle") to whom, as a boy, he had been warmly attached, and who was,

indeed, his first love. Some years earlier he had endeavoured to renew the acquaintance at Meylan, but the lady, now known as Madame F., discouraged his advances, acting throughout with great judgment and feeling. Free once more, and in the neighbourhood of her new residence (Lyons), Berlioz resolved upon another effort. At Lyons, therefore, he wrote, begging an interview, and delivered the letter himself, waiting at the door for an answer. The reply being favourable, our master soon stood in the presence of his early love, who received him with a "sweet dignity," holding the letter, apparently unread, in her hand:—

"She. We are old acquaintances, M. Berlioz! . . . (Silence.) We were two children! . . . (Silence.)

"He. Will you read my letter, Madame? It will explain to you my visit.

(Madame F. reads the letter and places it on the mantelshelf.)

"She. So you have been again to Meylan; but, no doubt, it was by accident that you were there? You have not travelled expressively?

"He. Oh! Madame, can you think that? Do I want an accident to see again . . .? No, no, I had long desired to return. (Silence.)

"She. You have had a very exciting life, M. Berlioz.

"He. How do you know that, Madame?

"She. I have read your biography.

"He. Which?

"She. A volume by Méro; I think I bought it some years ago.

"He. Oh! I do not attribute to Méro, one of my friends, an artist, and a man of *esprit*, that collection of fables and absurdities, the true author of which I suspect. I shall have a genuine biography—that which I have written myself.

"She. Oh! no doubt. You write so well.

"He. It is not the worth of my style to which I made reference, Madame, but to the truth and sincerity of my story. As for my sentiments towards you, I have spoken without restraint in that book, but without naming you. (Silence.)

"She. I have obtained also, some particulars respecting you from one of your friends, who married a niece of my husband's.

* * * * *

"She. As for my life it has been very simple and very sad. I have lost several of my children; I have brought up others. My husband died when they were still young. I am much touched by, and very thankful for the sentiments you have preserved towards me.

"He. Give me your hand, Madame."

Profoundly agitated Berlioz kissed the hand extended to him and left the house, to walk about the streets as feverishly as he had roamed the streets of Paris when smitten with his Ophelia. Doing so, he met M. Strakosch, the brother-in-law, and then manager of Mdlle. Adelina Patti, from whom he received and conditionally accepted an invitation to dine, in the evening, with the *prima donna*. This, however, did not abate the fever raging in his blood. He could neither read, write, nor sit still. His legs took him mechanically to the neighbourhood of Madame F's house, and, when there, he bethought him to invite her to share his box at the opera. But the lady was out. He went again and met her on the stairs, in company with two German friends. She had a letter of polite refusal in her hand, and was on her road to the master's hotel. Again despair for Berlioz, but he carried off the letter, accounting it an "inestimable treasure." Then he went to dine with Patti, and "the ravishing *diva*, according to her custom, ran and offered to my lips her virginal forehead." More, she accompanied him

to the railway station, with her brother-in-law, and there flung herself upon his neck and embraced him. But what was all this to the mature lover of a mature woman?

"How much would I have given to receive these marks of affection from Madame F. and to be treated with cold politeness by Mdlle. Patti. During all the prattling of that melodious Hebe, it seemed to me that a marvellous bird with diamond eyes fluttered about my head, perching on my shoulder, thrusting its beak in my hair, and, with fluttering wings, singing the most joyous of songs. I was ravished, but not moved. . . . The aged woman, sad and obscure, to whom art was unknown, possessed my soul, as she did formerly, and as she will to my dying day."

Paris, whether he now returned, could not, any more than Patti, charm away the master's agitation. His thoughts remained with Madame F., and to her he wrote (September 26, 1864) a passionate letter, from which the subjoined is an extract:—

"Oh! Madame, Madame, I have only one object in this world—to gain your affection. Let me try to win it. I will be submissive and reserved; our correspondence shall be as infrequent as you desire, and it need never become to you a fatiguing task; a few lines from your hand will suffice. My visits to you can be but rare, but I shall know that our thoughts are no longer separated, and that, after so many sad years, during which I have been nothing to you, I have at last the hope of becoming your friend. And a friend so devoted as I shall be is rare. I will surround you with tenderness so profound and so sweet, and with an affection so perfect, as that the feelings of the man may be mistaken for the naïve emotions of a child. Perhaps you will find in this a charm; perhaps at last you will say to me 'I am your friend!'

Madame F. promptly replied with, as she expressed it, her hand upon her heart, and in terms that inspire the most profound respect. Her letter was, in fact, a touching appeal to be let alone, such as even Berlioz, with all his strange passion, could not have read unmoved. A short extract will suffice as an indication of its character:—

"I am nothing but an old, very old, woman (for, Monsieur, I am six years your senior), with a heart shattered by days passed in anguish, with physical and moral pains of all kinds, which leave to me, as regards the joys and feelings of this life, no more illusions. I lost my best friend twenty years ago, and since then I have not sought another. . . . Since the fatal hour when I became a widow, I have broken all ties, and said adieu to pleasures and distractions in order to devote myself entirely to my home and my children. This has been my life for twenty years. It is to me a habit the charm of which nothing can destroy; for in that heart-intimacy I find the only peace possible during the days I have yet to pass on earth."

This pitiful entreaty had not the desired effect. Berlioz returned to the charge, professing to be satisfied with the assurance of "affectionate sentiments," but asking for the lady's address in Geneva, whether she was about to remove:—

"But your address! Your address! As soon as you know it yourself, send it to me, for mercy's sake. If your silence indicates a pitiless refusal and a formal purpose to interdict the most distant relation between us; if you thus put me rudely on one side, as one does dangerous or unworthy creatures, you will bring to a climax unhappiness which it would have been so easy for you to assuage. Then, Madame, may God and your conscience pardon you! I shall remain in the cold night, where you will have plunged me, suffering and desolate."

The answer to this was a short note promising the address, and subsequently one or two letters passed, announcing, on Madame F.'s part, the marriage of her son, but containing, on the part of Berlioz, passionate acknowledgments of something lying behind such an act of ordinary politeness. Presently the bride and bridegroom called on the master in Paris, and received from him so much attention, that the mother's heart was touched, and the correspondence continued; calm friendship on the one side; on the other, passion not always restrained. So it remained; but almost the last words in the master's memoirs are words of hope for more intimate relations:—

“ Little by little, perhaps, despite her fear of new friendships, she will find her affectionate sentiments growing slowly. Already I am able to appreciate an amelioration of my life. The past has not entirely passed. My heaven is not yet empty. With an expectant eye I contemplate my star, that, in the distance, appears to smile upon me.”

From the tone of his letters, it appears that Berlioz soon lost the comfort that had come to him thus. We see again the poor nervous, disappointed, broken-down man, shutting himself up in his room in Paris, refusing solace, and railing at the world. To Madame Ernst he writes:—

“ I am passing one of those days when I wish that the world were a bomb full of powder, to which I might put a light for amusement.”

He had many such days, and, like Job among the ashes, refused to be comforted. From time to time, moreover, his son was a cause of renewed trouble. In 1865 Louis wished to marry without adequate means, and his father wrote:—

“ Thou art thirty-two, and at that age a man ought to know the realities of life or he will never know them. Thou needest money, and it is not I who am able to give thee any. I have enough to make both ends meet, and that is all. I was like thee when I married thy mother, but with more to complain of, since I had not the salary thou hast, and my parents, with whom I had broken, would give me nothing. I will leave thee that which my father left me, and something more; but I cannot tell thee when I shall die. . . . Believe that if, at this moment, thou wert married and hadst children, thou wouldest be a hundred times more unhappy than thou art. Profit as much as thou canst by my example. It was a series of miracles (Paganini's present; my Russian tour, &c.) which took me out of the most horrible misery. But miracles are rare, or, indeed, they would be miracles no longer. To live alone, money is needed; to live with a wife requires three times more; to live with a wife and family requires eight times more. That is as certain as that two and two make four.”

In August, 1865, Berlioz travelled to Geneva, in hope of seeing Madame F., and was kindly received by that lady and her family, who, however, acted with discretion. Hereupon the master wrote to a friend:—

“ I have not for one instant found myself alone with her; I have only been able to speak of *other things*; and that gives me an agitation of the heart which kills me. What can I do? I have not the shadow of a reason; I am unjust, stupid. . . . I tremble even now in thinking of the moment when I must go away. The country is charming; the lake is very pure, beautiful, and profound, but I know something more profound still, more pure, and more beautiful.”

All this while the health of Berlioz was in a wretched state, and his letters contain frequent reference to nervous sufferings. His feelings on musical subjects remained, nevertheless, as strong as

ever, and he was as ready as ever to express them. *A propos*, a letter addressed (December 1, 1865) to M. Asger Hamerik—a young Norwegian composer, with whom he had been intimate in Paris—deserves quotation.

“ Your musical passion touches me deeply, and although I no longer interest myself in art, so much is it insulted by our horrible world, I cannot see without warm sympathy a young artist having noble illusions such as yours. You remind me of what I was forty years ago, especially by your ardent love of music, your belief in the beautiful, your energetic will, and your indomitable perseverance. Live, believe, love, and work. Despise the vulgar, but act as though you despised them not, leaving them to believe that you are of their friends, of their flatterers even. They are so stupid that they will not doubt you. Then, when you have become strong, powerful, a master, and they see themselves subdued, they will applaud you, crying, 'I always said so.' I am continually tortured by my neuralgia. . . . Death is very slow, the capricious old fellow! They perform some parts of my symphony, 'Roméo et Juliette' at the next concerts of the Conservatoire. How will the insolent and idiotic public receive them?”

In September, 1866, Berlioz was engaged at the Opéra, superintending the studies of Gluck's “Alceste,” and in December of the same year we find him in Vienna, whence he writes to M. Reyer:—

“ 'La Damnation de Faust' was performed yesterday in the vast hall of the Redoute, before an immense audience, and with astonishing success. To tell you of the recalls, encores, tears, flowers, and applause of that matinée would be ridiculous on my part. . . . To-morrow I am invited by the Conservatoire, who wish me to hear my 'Harold' Symphony, under the direction of Helmesberger. What can I say to you? It is the greatest musical joy of my life, and you must pardon me if I dwell upon it so long.”

On returning to Paris, the master formed plans for other tours, ill as he was, and often obliged to keep his bed. He made arrangements with Ferdinand Hiller to conduct a concert at Cologne, observing in his letter:—

“ I shall go to the Royal Hotel, where I have several times stayed. I shall thus be more free to rest in bed as long as I please, for I am one of the most bedridden men alive. It is true that I live very little. Despite the musical delights of my stay in Vienna, the journey thither and the numerous rehearsals which I found necessary almost killed me.”

In a subsequent letter to Hiller we read:—

“ You speak like the doctors. 'Tis neuralgia!” In like manner, when Madame Sand spoke to her gardener about a wall that had given way, she was answered. ‘Oh! that's nothing, Madame, the frost has caused it.’ ‘Yes, but we must rebuild it.’ ‘Oh! it's nothing; it's the frost.’ ‘I don't deny that, but the wall is down.’ ‘Don't torment yourself, Madame, 'tis the frost.’”

In September, 1867, Berlioz went to Nérès for bathing. He took five baths, and at the fifth the doctor hearing him speak, felt his pulse, saying, “ Go away at once, the waters are not good for you. You are about to have laryngitis, and you must go to a place where care can be taken of your throat. It is no light thing.” The master started the same evening for Vienne, and put himself in charge of some relatives there, remaining nearly always in bed. Thence he wrote:—

“ At last my natural voice has, in part, come back; the throat affection has gone; but my neuralgia has returned more ferocious than ever.”

On his return to Paris, the Grand Duchess Helena of Russia, always an admirer of Berlioz' music, in-

vited him to St. Petersburg to conduct six concerts, promising to pay all expenses, lodge him at the Michael Palace, and pay him 15,000 francs. So good an offer was not to be lost, even by a man with one foot in the grave; and on November 15 the master started for the northern capital, previously declining the proposition of an American, who wished to engage him for the United States the next year, at a charge of 100,000 francs. Of his fortune in Russia we gather something from a letter addressed (December 15, 1867) to M. Edouard Alexandre:—

"I am overwhelmed with attentions, from the Grand Duchess to the least member of the orchestra. . . . The public and the press show extreme ardour. At the second concert I was recalled six times after the Symphonie Fantastique, which was executed in an astonishing manner, the fourth movement being encored. What an orchestra! What precision! What an ensemble! I do not know if Beethoven ever heard his music performed in such a way. I am bound to tell you that, despite my sufferings, when I reached my desk and saw myself surrounded by so sympathetic a throng, I felt reanimated, and conducted, perhaps, as never before."

Writing later to Madame Massart, he said:—

"They have come from Moscow to seek me, and I shall go there after the fifth concert here, the Grand Duchess having given permission. Those people of the mezzo-Asiatic capital have irresistible arguments."

Berlioz was in Moscow on the last day of the year, and thence wrote to his friend Damcke:—

"I have accepted an engagement to conduct two concerts. Not finding a hall large enough for the first, they resolved to give it in the Riding School, a place as large as the central hall of the Palais d'Industrie in the Champs Elysées. The idea, which seemed to me foolish, has resulted in the most incredible success. There were five hundred executants and, according to the police, twelve thousand five hundred auditors. I will not attempt to describe to you the applause for the Fête in 'Roméo et Juliette' and the Offertory of the 'Requiem.' I experienced mortal anguish when this last piece—which they would have on account of its effect at St. Petersburg—began. In hearing that choir of three hundred voices always repeating its two notes, I pictured to myself the crowd becoming bored, and I feared that they would not allow me to finish. But the audience understood my idea; attention was redoubled; the expression of resigned humility had seized them. At the last bar, immense acclamation burst from all parts, and I was four times recalled. This was the grandest impression that I had produced in my life."

On returning to St. Petersburg, Berlioz appears to have suffered much from the climate, and felt a longing for the day when he should set out for Paris. In a letter to Madame Massart we read:—

"After having seen you in Paris, I will go to St. Symphorien and thence to Monaco, to bathe myself in the violets and sleep in the sun. I suffer so much, dear Madame, and my troubles are so constant that I know not what will happen. I would not die, however; I have wherewith to live."

Nevertheless, sentence of death was passed upon Berlioz soon after his return to Paris. The reaction from his Russian excitement was terrible, while grief for the loss of his son (Louis had died abroad some time before) became intensified as his weakness increased. At last he was persuaded to consult Dr. Nélaton, who, after examining him, said, "Are you a philosopher?" "Yes." "Well, call to your aid the courage of philosophy, for you will never be cured." Accepting this as the decree of fate, Berlioz turned

again towards his beloved South—towards the flowers and the sun. Even there, dying as he was, a harsh fate pursued him. For a little while something of youthful animation filled his soul. The glorious scenery, the blue waters of the tideless sea, recollections of former days spent amid the same surroundings, made the mind of the master young again, and he essayed to wander once more amongst the rocks and terraces, regardless of a feeble body. Let the consequences be told in his own words:—

"I went to Monaco to seek the sun, and, three days after my arrival, I walked among the rocks running down to the sea, and was cruelly punished for my temerity. I fell among the stones, head first, upon my face, and lost much blood; so much that I remained alone stretched upon the earth, and was not able to return to the hotel, all bloody, till a long time after. I had taken a place in the omnibus for Nice, and resolved, nevertheless, to go on the morrow. I set out, and, scarcely arrived, wished to behold again the terrace on the border of the sea, of which I had always cherished a lively remembrance. I went there; I could not command a good view of the water; I desired to change my seat for a better one; I rose, and in about three paces fell again on my face and my blood poured out. Two young men who passed raised me with difficulty, and conducted me to the Hôtel des Etrangers, hard by, where I lived. They undressed me, and put me to bed, and there I remained eight days without seeing either a doctor or anybody save the domestics. Ah! ma foi! I can write no more. Tomorrow—I have no more strength. Bonsoir. After eight days' retirement, I felt a little better, and, with my face all knocked about, I took the train for Paris. My mother-in-law and my servant cried out on seeing me. This time I went to a doctor, and he treated me so well that after a month and some days I could walk a little by holding on to the furniture."

A month later (May, 1868) he writes to Morel, excusing himself for not doing so earlier:—

"My two falls, one at Monaco, the other at Nice, have taken away all my strength. At present the marks are nearly effaced, but my malady has returned and I suffer more than ever. I have only cruel things to write to you."

Shortly afterwards Berlioz made his last journey—this time to Grenoble, for the purpose of assisting at an *Orphéonic Festival*. Thenceforward the sands of his life rapidly ran out, and on the morning of Monday, March 8, 1869, his troubled spirit passed away.

The master's obsequies were celebrated at the Church of the Trinity on the Thursday following, with much solemnity. The Institute sent a deputation; the pall-bearers were Doucet, Guillaume, Ambroise Thomas, Gounod, Saint Laurens, Perrin, and Baron Taylor; and the band of the National Guard played selections from the *Symphony* in honour of the victims of July. Upon the coffin were the crowns given by the *Cecilian Society*, the Hungarian youth, the Russian nobility, and the final laurels of Grenoble. So the body of Hector Berlioz passed to its rest in the tomb of his *Ophelia*; he himself supplying an epitaph—the words with which he began and ended his memoirs:—

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

His friends may have mourned for themselves, but hardly for him. Surely if ever a man needed rest it was this man, tried and torn; always at the mercy of life's tempests. Time after time he had called for death, for of the world his too sensitive soul was

a-weary; and, when death came, no doubt he found it—

A quiet haven, where his shattered bark
Harbours secure till the rough storm is past,
Perhaps a passage, overhung with clouds
But at its entrance; a few leagues beyond
Opening to kinder skies and milder suns,
And seas pacific as the souls that seek them.

We are indebted to the kindness of Mr. Charles Hargitt for permission to give here a translation of the contract between Berlioz and Jullien, the original of which, in the handwriting of the composer, is now Mr. Hargitt's property:—

"Between M. Hector Berlioz, composer of music, living in Paris, 41, Rue de Provence, and Messrs. Jullien and Company, music publishers, resident in London, 210 Regent Street, has been agreed as follows:—

"M. H. Berlioz engages himself as orchestral conductor of the Theatre Royal Drury Lane, which will henceforth be called the Royal Academy of London, and of which Messrs. Jullien and Co. are the directors. This year the service of M. Berlioz will last for three months only, from the 1st December, 1847, to the 1st March, 1848. The salary allowed to M. H. Berlioz for these three months of service will be four hundred pounds sterling, which Messrs. Jullien and Co. will pay to him in the following manner: one-fourth eight days before the departure of M. Hector Berlioz for London, a fourth at the end of the first month of service, a fourth at the end of the second month, and the last fourth at the end of the third month.

"M. H. Berlioz will not be at liberty to conduct any orchestra in London or in the provinces of England without the consent of M. Jullien, during the whole duration of the present agreement, which is made for six years, terminable from year to year at the option of M. Jullien only. The salary of M. Berlioz for the following years will be £133 6s. per month, whatever may be the length of his service; if it be six months, for example, instead of three, the salary of M. Berlioz for those six months will be £800 sterling, and so on.

"A connected agreement is made between M. Berlioz and Messrs. Jullien and Co. for concerts under the following conditions:—

"M. Hector Berlioz engages to put his music at the service of M. Jullien, to give, during one month, concerts in London or in the English provinces; these concerts will be conducted by M. Berlioz. Of these concerts there cannot be given less than four or more than eight.

"The concert month shall be determined thus, at the option of M. Jullien: a fortnight before the entry upon his duties of M. Berlioz as orchestral conductor and a fortnight after the close of Drury Lane Theatre; or the whole of the month preceding the entry of M. Berlioz upon his duties as orchestral conductor, or yet again, the month of May, 1848."

"The salary of M. Berlioz is £400, one quarter of which will be paid to him each week. The travelling expenses from Paris to London and from London to Paris, and the expenses of board and lodging of M. Berlioz in London, will be at the charge of M. Jullien. The present agreement is made for six years, and is terminable only at the will of M. Jullien and Co. During the whole time that this agreement holds good, M. Berlioz will not be at liberty to give any concert in London or in the provinces of England, whether for himself or for others, without the consent of M. Jullien.

"Finally, a third treaty is made between M. H. Berlioz and Messrs. Jullien and Co. for the composition of an opera in three acts under the following conditions:—

"M. H. Berlioz engages to write a score in three acts on a poem written in French by MM. A. Royer and Vacé. This work will be performed at Drury Lane Theatre in the season of 1849. The libretto of MM. Royer and Vacé should be sent in entirety to M. Berlioz between this and the month of March, 1848, at the latest; and M. Berlioz engages to send the complete score to M. Jullien by, at latest, October 1, 1848. M. H. Berlioz engages to prepare his opera for public representation, that is to say, to direct the rehearsals and superintend the studies during the fortnight preceding the first performance. M. Jullien will have the sole right in England and her colonies of performing and publishing the music of the said opera, and for this right engages to pay to M. Berlioz the following sums:—

- "1. One hundred pounds on receipt of the score.
- "2. One hundred pounds at the first performance.
- "3. One hundred pounds at the tenth performance.
- "4. One hundred pounds at the fifteenth performance.
- "5. One hundred pounds at the twenty-fifth performance.
- "6. One hundred pounds at the thirty-fifth performance.
- "7. One hundred pounds at the fiftieth performance.
- "8. One hundred pounds at the seventieth performance.

"In all the sum of £800. M. Jullien will not have to pay any other fees to M. Berlioz for the performance of this opera in London or in the English provinces, but if he should give up his theatre, his successor will be bound to pay to M. Berlioz five pounds sterling for every performance, by way of author's rights. The same obligation will be imposed on the directors of the theatres in the provinces of England. Whichever of the parties shall contravene the clauses of the three agreements as above, shall be liable to the other for damages—to be fixed by competent judges, in London, should it be M. Jullien who does not fulfil his engagements; in Paris, should it be M. Berlioz.

"Drawn up in duplicate in Paris, the 19th of August, 1847.

"Signed, HECTOR BERLIOZ."

We are under obligation also to M. Prosper Sainton, who has, in the kindest manner, placed at our disposal three hitherto unpublished letters of Berlioz. The first, it will be observed, contains an interesting reference to "La Damnation de Faust," and proves that the favour now shown to that work was not withheld at the outset:—

"London, July 8, 1853.

"My dear Sainton,—I leave on Saturday next, and have so many things to do to-morrow, that it will be impossible to accept your kind invitation. Excuse me, therefore. I have written to Mr. Costa, begging him to convey my thanks to Messieurs the artists of the orchestra at Covent Garden for their gracious offer to assist in the performance at the concert which cannot now take place. I write also to Beale to thank the members of the Committee, of whom you are one, for their generous and charming idea to publish an English edition of my "Faust." It is impossible to be more delicately good and at the same time more artistic.—Your very devoted,

"HECTOR BERLIOZ."

In 1856 Miss Dolby desired to give an orchestral concert in Paris, and M. Sainton sought the counsel and co-operation of Berlioz to that end. In reply he received the following letters:—

" 19, Rue de Bourtault, January 16, 1856.

" My dear Sainton,—At the end of this month I go to Germany, and do not exactly know how long I shall remain there. Moreover, several propositions have been made to me for Belgium in the month of March, and if the terms I have demanded for the Belgian concerts be met I shall accept the offers. It is therefore very probable that I shall not be in Paris during the month of March. Save for that, you cannot doubt the pleasure I should have had in putting myself entirely at Miss Dolby's disposal, and in organising and directing her concert. I have received much politeness and many marks of good fellowship from English artists, wherefore I should rejoice at the opportunity of being useful (but *without any terms whatever*) to a person so distinguished in all respects as Miss Dolby. I shall in any case secure the Salle Herz for the Thursday following March 9. Here is, almost exactly, the cost of a concert such as that Miss Dolby desires to give: the hall with lights, 300 francs; orchestra of 54 musicians, 800 francs; bills and tickets, 250 francs; *droit des pauvres*, 100 francs; care of instruments, 32 francs; M. Goffier or M. Belloni, organiser of the concert, 100 francs; Tilmant, conductor (the only one that I can advise you to take)—I know not his terms. I doubt whether Prudent will play, and whether the Director of the Opéra will allow Roger to sing. But when Miss Dolby is here to take measures herself she will obtain what she desires more easily. As for you, my dear Sainton, no doubt a great success awaits you, and your name will give much attraction to Miss Dolby's programme. Lefort is well enough liked by the public.

" I have given you the figure which the orchestra of my concerts cost me; among others, that which I give on the 25th of this month (for a repetition). I do not know if Tilmant can obtain at that price his Opéra-Comique orchestra. That will be perhaps a little dearer. . . . These, my dear Sainton, are all the details that I can give you upon the sad subject of concerts in Paris. I do not go to London this year. Beale has written to say that we have no chance of success, owing to the Lind fever, which makes all other musical enterprises impossible. I have heard nothing about the Philharmonic in Hanover Square. Whom have they engaged as conductor? Tout à vous.

" HECTOR BERLIOZ."

" 19, Rue de Bourtault.

" My dear Sainton,—Tilmant passes half his time in the country; it is better to write to him at the Opéra-Comique. (M. Tilmant, chef d'orchestre au Théâtre de l'Opéra-Comique.) The rehearsal is included in the 800 francs for cost of orchestra. For the rest I dare say you could diminish a little the number of stringed instruments for the Salle Herz—8 first violins, 8 seconds, 4 violas, 4 basses, and 4 double-basses, appear to me sufficient, unless you play some grand symphony (which I do not suppose). Belloni is not in Paris. He is managing Vieuxtemps' Concerts in the provinces, and will return at the end of the month. His address is 1, Rue Ribouté. He will tell you what you ought to do as regards the press. There must be a visit to Fiorentino, to M. de St. Victor, to Brandus, to Escudier, and that is all (and to Bowes, editor of *Galignani's Messenger*): this last is above all important, on account of the English in Paris. If I could be sure of finding myself in Paris, I would invite, at my rehearsal the day after to-morrow, all my orchestra on the part of Miss Dolby, and, without doubt, they would heartily promise their assistance. But, being uncertain, it is necessary to be sure of Tilmant, and leave him free to engage an orchestra as he thinks best. Let him know the composition of the programme as soon as

possible, and procure (if there be a piece of Handel's) the orchestral parts, for you will not easily find them in Paris. Tout à vous.

" H. BERLIOZ."

CRITICAL EXCURSIONS

BY FR. NIECKS.

SCHUMANN (concluded from page 554).

It must of course be admitted that Schumann's *technique* of composition was peculiar. This peculiarity, to some extent perhaps owing to the late commencement of his more serious musical studies, was indeed for the most part the product and reflex of the character of his mental constitution. But the differing of his *technique* from that of others does not prove it to be bad: and if it is really inferior to that of some, it may still have excellencies of its own which redeem its faults and justify its existence. One style does not suffice to exhaust the whole range of human thought and feeling. Shakespeare not only leaves room for Milton, but also for Wordsworth, Shelley, Byron, Burns, Tennyson, and R. Browning; and not only for them and poets like them, but even for men and women of less depth, height, and breadth. Although the fact of Schumann's intense subjectivity and consequent free indulgence in mannerisms weakens his claim to a place beside Palestrina, Bach, Mozart, and Beethoven, it does not disqualify him for one in the next rank below them. In passing I may remark that the reproach of untruthfulness and lack of naivety brought against Schumann seems to me wholly unjust. On the contrary, I consider him one of the most sincere and earnest composers. Frequent and persistent syncopations and other singularities—melodic, harmonic and formal, as well as rhythmical—are not necessarily affectations or artificial trickeries; they may be also the natural and habitual expression of a peculiarly constituted individuality that loves to dwell on and recur to its favourite thoughts and feelings.

An artistic style is so complicated, so minute, and in part so impalpable an organism that a characterisation which should be at once adequate and unambiguous is an impossibility. I propose to point out the most striking and characteristic peculiarities of Schumann's style, and illustrate them by examples from his works. The reader will kindly endeavour to follow my imperfectly expressed observations; his familiarity with the music of our master will enable him to fill up the gaps in my description and light up its obscurities.

Schumann oftenest takes up a few short motives or phrases, not unfrequently only a single one, and out of this slight material he constructs a whole movement. He does this in his smaller pieces and also, though not in the same measure and manner, in the larger ones. *Mélodies de longue haleine* and of a finely flowing sweep of outline, such as have the appearance of each of them being cast entirely from one mould, are comparatively rare in his instrumental works. He makes use with predilection of the rondo form, more especially of the simple kind wherein the constituent parts follow each other rather than lead into each other—are consecutive and even consequential rather than interpenetrative. But although his rondo forms are simpler in this respect they are sometimes complicated in another, namely, when the composer combines a series of rondos into a rondo of rondos, if I may say so. This tendency or habit of thought shows itself quite unreservedly in the pianoforte—i.e., his early—works, but is also traceable in his symphonies and other later compositions.

In order to apprehend the nature of Schumann's style still better let us compare it with that of another master. Beethoven, too, bases many of his grandest movements on a few at first sight insignificant motives. But whilst he proceeds as it were argumentatively, Schumann proceeds rhetorically. The former attains his end by evolving out of the germs of thought with which he starts the most closely knit and convincing reasoning; the latter endeavours to produce the intended impression by exhibiting his first statements under different lights and amidst various surroundings, and by restating them repeatedly and in emphasised forms. The style of Beethoven is also more contrapuntal than that of Schumann, who confines himself more to the rich resources offered by harmonic combinations and juxtapositions of keys. Somebody, no disparager, in speaking of Schumann's symphonies described the composer's style as kaleidoscopic. The expression is suggestive, but on the whole inapplicable. There may be some similitude between the chromatic changes of a kaleidoscope and the transposed and otherwise varied recurrences of Schumann's themes, but similitude is not identity. This case presents indeed all the difference that exists between a mechanical contrivance and a life-breathing organism—between matter and spirit. And who would think of stigmatising the outcome of Schumann's genius with the reproach of being a mere playing with sounds? If there are any they must be few who, being acquainted with the master's works and free from prejudice, do not acknowledge that he is a true tone-poet, and knows how to impress imagination and heart. To escape the vagueness of generalities and the danger incident to it of being misled I shall now proceed to the examination of some of Schumann's compositions, beginning with the most simple ones.

No. 1 of the "Kinderscenen" (Scenes of Childhood), Op. 15, grows out of a motive contained in two bars and consisting of five notes. This motive is once literally repeated, once with a slight modification in the succession of intervals, and once in an abbreviated as well as modified form. Therewith ends the first part. The second part brings the same motive, partly inverted, in the bass, and at the seventh bar begins the repetition of the first eight bars. J. C. Lobe, the esteemed virtuoso and composer, and one of the most noteworthy teachers, theorists, and critics of this century, cites in one of his instructive books—among which the "Lehrbuch der Musikalischen Composition" stands foremost—this miniature piece as a pretty example of how an effective composition may be produced out of very limited material by means of a happy manner of treatment. All the other pieces of the series teach the same lesson. They are lovely flowers or flowerets springing from small germs. How charming is No. 4, "Bittendes Kind," with its *pianissimo* repetition of every two bars! No. 5, "Glückes Genug" may be pointed out as exemplifying the fine effectiveness of a simple transposition (see bar 17: the subject, originally in D major, appears there in F major). In No. 7, "Träumerei," variety is obtained solely by the interesting utilisation of the material, which, as usual, is very slight. The second part preserves the rhythmic scheme and direction of the melodic outline of the subject proposed in the first part, but changes of key and harmonic as well as melodic modifications intensify the expression of the latter and exhibit it in various aspects. No. 11 is richer as regards material; there are in it no less than five distinct phrases instead of the one of the other numbers. But loosely—mosaic-like—as they are placed together, the piece forms a whole, being held together by unity of feeling. To advance a step towards pieces of greater length and importance, let

us take up the "Fantasiestücke." That *ex nihilo nihil fit* is undoubtedly true, but that on the other hand out of little much can be made is strikingly exemplified by No. 1 of these pieces, "Des Abends" (In the Evening). On a vapoury accompaniment in duple time, uniform throughout the piece, floats an undulating melody in triple time, the generative motive of which undergoes but few changes, and recurs again and again in the same and in different positions. The means employed are simple; yet they suffice the composer to create a most wonderful, delightfully mysterious tone-picture. What evening scenes, what thoughts, feelings and dreams, born of the dusky hours, does it not conjure up? Among the main causes of the bewitching effect which the piece produces may be mentioned, besides the simultaneous combination of duple and triple time, the delicious modulation from D flat to E major in the second part, which E major passage—to confess the awful truth—is a plain transposition of the D flat major passage; in short, a rosalia. But what's in a name? It cannot diminish the sweetness of the thing to which it is attached.

It is a curious fact that, unless all kinds of repetitions and transpositions—of which indeed Schumann is more lavish than most composers—come under the common designation of rosalia, there is after all not so much in his music that deserves the name. A free imitation, for instance, like the second four bars of the "Arabeske," which preserves only the direction of the melodic outline and the form of the accompaniment, but varies the intervals of the melodic progression and the positions and successions of the harmonies, is not a simple transposition a tone higher and, consequently, cannot be called a rosalia. Again the second part of the Minore I. begins in the same way in B minor as the first in E minor. But although the composer here and in the sequel often starts from the same point, he almost every time strikes out in a different direction, or at least makes a sudden turn at the last. What prevents the motive and counter-motive from becoming monotonous is the change from mode to mode and from key to key. The scheme of the Minore II. is as follows: Part I. consists of eight bars in A minor; Part II. brings new matter, beginning in F major and concluding in E minor; Part III. is a transposition of Part I. to E minor. After this the first division of the piece, which intervenes also between the Minore I. and II., recurs once more; and a coda in the spirit of a transitional passage, leading up to the first return of the first division, brings the "Arabeske" to a close. The peculiar manner of Schumann is seen still more clearly in one of the best known of his pieces, namely, in No. 1 of the "Novelletten." Here we have two phrases of four bars each which alternate with each other, but on every recurrence appear in a different key—the first, three times; the second, twice. The trio is likewise full of repetitions, remouldings, and modulations. After it the opening portion of the piece is heard again. Although the part in D flat major which follows consists of twenty-one bars it is formed entirely by the interweaving of five notes. And then reappear the earlier parts of the piece in different keys: what was in D minor is now in B flat minor, what was in F major is now in A major, &c.

One more example, one of the worst rosalias to be found in Schumann's works, and I have done with his pianoforte pieces. In the second part of No. 5 of the "Kreisleriana" a phrase of four bars, which itself contains an iteration of one of its motives, is transposed, after appearing in E flat, to B flat major, E flat minor, and D flat major, not to mention partial and otherwise modified repetitions. If you coldly examine the structure of the passage you are sure to

condemn it. The judgment will be different if you enter into the spirit of the thing, and play the piece with all the passion and fire it demands. The significance and expressiveness as well as inoffensiveness of iteration and transposition may be studied in the Intermezzo II. of No. 2 of the "Kreisleriana," and No. 2 of the "Fantasiestücke." Works of art are created to be enjoyed, not to be analysed and theorised upon. The beauty of a flower is not seen best after it has been pulled to pieces; nor that of a Venus after she has been under the scalpel of the anatomist.

And now let us look for a moment at the quotations which Joseph Rubinstein brings forward to prove that Schumann wrote almost nothing else but series of rosalias in his symphonies. They are all taken from the first, the B flat major symphony. In quoting the first subject of the first Allegro Rubinstein complains that the eight opening bars are at once transposed from B flat to E flat major. Here I would again say: "Do not theorise, but go and hear the symphony well performed." Unless I am much mistaken the hearer will find that the repetition, so far from being productive of monotony, contributes to the liveliness of the movement. It is indeed one of the legitimate means by which the composer attained the end he had in view. Let us not judge the means by some *a priori* method.

The second subject, too, calls forth a sneer from Joseph Rubinstein on account of the symmetry between the first and second four bars, which, however, is purely rhythmical and sufficiently counterbalanced by the differences in the melodic progression, the harmonic sub-structure, and the cadences:—



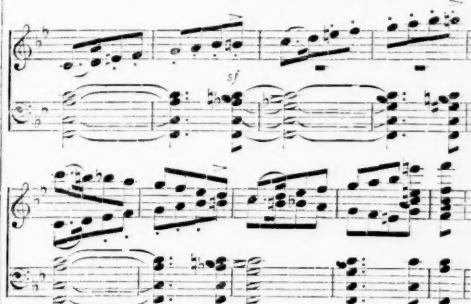
There is in this strain something like the clink of Pope's rhymed couplets, which indeed we often hear in Schumann's themes. [The reader will remember the examples already quoted from Beethoven's and Schumann's works in which the first and the second half of the musical sentence differ from each other only in their cadences, showing a mode of procedure which might not inaptly be called antithetical.] But if we have here a kind of rosalia, and a rosalia is a vicious device practised by tyros and such as are no better than they, then thousands of musical thoughts which now are considered beautiful will have to be flung into the limbo of forgetfulness.

How ignorantly, carelessly, or maliciously, Joseph Rubinstein uses the term rosalia may be seen from the following quotations:—



But in his eagerness to ruin Schumann's reputation the critic misses his aim, and, instead of proving the reprehensibility and weakness of what he calls rosalias, he proves their commendableness and force. Indeed, what means more impressive than these repetitions, &c., could be imagined for the interpretation of the press and stress, the breathless precipitation pictured by the composer! It is a pity Joseph Rubinstein did not quote the two bars which in Schumann's score follow those given in illustration B; they strengthen the evidence in favour of the composer, and testify conclusively against the critic.

Why the following passage should be held up for the derision of the world is not quite apparent:—



The cumulation of the lively motive at the end of the first part, where the prevailing excitement boisterously culminates, does not seem to me to stand in need of justification.

In short, Joseph Rubinstein ignores so persistently the spirit and *tout ensemble* of the compositions, and, whilst loudly protesting that he proves everything, makes such unfounded and exaggerated charges that he deserves not only no confidence, but not even attention; indeed, if as a critic he deserves anything, it is either pity or contempt.

He exercises that destructive criticism which Goethe tells us is so easy, as you have only to set up in your mind some standard, some model, be it ever so narrow, assert boldly that the work of art in question does not tally with it, hence is worthless, and the matter is settled, and you are quit of all gratitude to the artist. Productive criticism, which

tries to discover not only the faults but also the virtues in a work of art—tries to understand, first of all, the individuality and the aims of the artist—is of course more honourable to the critic and more profitable to the public; but then the task is one of the greatest difficulty, and implies qualities of no less rarity than patience, self-negation, active sympathy, and an impartiality that eschews foregone conclusions, and judges irrespective of the teachings of any school and the promptings of personal inclination. However, there is some comfort in the thought that Schumann will suffer as little from the rude attacks he has latterly sustained as Schiller did, of whom more than half a century ago critics *à la* Rubinstein said that he was a poet of phrases—nay, worse still, that he was no poet at all. And supposing Schumann's works have before them a period of neglect and disparagement such as Pope's and Byron's had to pass through, they are sure to regain, like them, their proper place in the esteem and love of the world.

Since the publication of the first instalment of my "Critical Excursions" I have been told by a friend that in describing Schumann's fame as having during the last ten years lost nothing of its solidity and brilliance I misrepresented the actual state of matters, overlooking the fact that, owing to Wagner and his rising popularity, Schumann's works had considerably sunk in the estimation of the public. I admit I ought perhaps to have worded my statement thus: If Schumann's fame has lost anything of its brilliance, it has lost nothing of its solidity. However, I cannot help thinking that any brilliance which Schumann's fame may have lost was a sort of tinsel, and hardly worth having. As there are now people who devote themselves exclusively to the worship of Wagner, and glory in their monotheism; so there were formerly people who practised the same kind of idolatry with regard to Schumann. I have no high opinion of the class of professors, critics, and connoisseurs who are followers in a sheep-like fashion, *i.e.*, without thought and consideration. What genuine lustre can these fanatics, these poor in mind, add to the well-merited fame of either Schumann or Wagner?

I have made no attempt to deny the modicum of truth contained in Joseph Rubinstein's allegations, or to hide Schumann's weaknesses, and willingly concede that the many short phrases and clinking antithetical themes, and the frequent repetitions and transpositions, detract undoubtedly from the dignity, richness, and breadth of the composer's style. But the critic could never have arrived at the conclusions with which he astonished his readers if he had not, instead of looking at the things pictured on the tapestry, confined himself to examining and counting the loops of the web. The historian Ambros, in speaking of Schumann, says: "The Symphonies in B flat and C major [I wish he had added the one in E flat], the pianoforte quartet and quintet, the string quartets (especially the one in A minor), the pianoforte concerto in the same key, and 'Paradise and the Peri,' are, in the best sense of the word, classical—*i.e.*, valuable—works of art for all time." Of the two Allegri of the B flat major Symphony he remarks that they "rush along in the plenitude of youthful life"; and "the precise, short, hurrying rhythms in the first Allegro of the Second Symphony" remind him of "something similar in Beethoven (the first Allegro of the Fifth and Eighth Symphonies)." Whilst Ambros alludes so eulogistically to the first movement of the B flat major Symphony, and Mr. Prout, in his by no means indiscriminately laudatory analysis of Schumann's symphonies, calls it a "glorious movement," Joseph Rubinstein declares it to be a ridiculously childish concoction, and pretends to prove his assertion by showing us some odds

and ends torn from the whole. To judge the work aright, we must take into account the light-winged spirit which pervades it, and, if that is done, the embodiment will not be found altogether inadequate. But Joseph Rubinstein probably considers the spirit of the work objectionable; at any rate, he speaks disparagingly of the sprightly tripping first subject of the last movement as ballet music. Now, I think the symphony form is equally well adapted for the light as for the grave; it holds not only Beethoven's most thoughtful contents, but also Haydn's most playful. It is a pity Joseph Rubinstein stopped short in his examination with the B flat major Symphony; if he had proceeded a light might have dawned even upon him, and shown him that Schumann had not spoken his last word in the first of his larger works. I advise the reader to undertake an examination at least of the symphonies, and I rather think he will do better without such a guide. Here are a few points which struck me in going over the ground. The peculiarities which we studied in the pianoforte pieces are, as I have already stated, to be met with in the symphonies, but *not in the same measure and manner*. According to Joseph Rubinstein, rosalias abound most in Schumann's larger works; in reality, just the reverse is the case. In the B flat major Symphony repetitions at the same and at a different pitch occur still pretty frequently; indeed, many transpositions and sequences besides those quoted by the critic may be pointed out. For instance, in the lovely Larghetto the transposition of the *forte* passage in C major to A major, and further on a series of sequences; in the Menuetto, a transposition of the first eight bars a fifth higher; and in the last movement a considerable number of all kinds of repetitions. Transpositions, although not absent from the following symphonies (the introduction of the C major Symphony, to go no further, contains rosalias), present themselves with less and less frequency and plainness.* These maturer works, which are of a more serious cast than their predecessors, show also a different workmanship. Surveying the four symphonies from the first movement of the first to the last movement of the last we perceive a continuous progress, evidenced by the quality of the subject-matter and the handling of the form: longer cantilenas occur more frequently; the shorter motives are distinguished by greater significance; and closeness of connection takes the place of looseness, interpenetration of parts of mere sequence. A comparison of the slow movements illustrates perhaps the composer's development in the most striking manner. It has often and truly been observed that Schumann could not write Adagios such as Beethoven wrote, but these slow movements testify to the former's striving to attain, and his success in coming nearer, the wonderful and never-equalled breadth of the greater master. There is, however, one circumstance which it is important to keep in mind. The Symphony in D minor, No. 4, notwithstanding its great and many beauties the least perfect of the four, was composed before Nos. 2 and 3 (those in C and E flat major), being abandoned, and after many years taken up again.

And now I shall take leave of Joseph Rubinstein, and bring our Excursions to a close by referring to an article containing a discussion of that gentleman's estimate of the composer, which appeared in the *Deutsche Musiker Zeitung* on November 1, 1879. Dr. Langhans, the writer of this article, reproves, although too leniently, the critic's insensibility to Schumann's "exalted genius and pure ideality";

* A decreasing frequency of repetitions &c., is also noticeable in Beethoven's later works; indeed, the style of progressive masters tends always from the analytic to the synthetic.

and approves, but too absolutely, his denunciations of the composer's rosalia tendencies. One of Joseph Rubinstein's positions, however, Dr. Langhans attacks most valiantly. The former had declared that only a small portion of Schumann's songs might possibly induce him to modify and mitigate his judgment of the composer, as those of them which departed more and more from the character of the folksong, so happily adhered to by Schubert, came under the baneful influence of a morbid *Weltschmerzlichkeit* and false sentimentality. Dr. Langhans' comments on this as follows: "Though the 'ennobling power of beauty' which manifests itself in so many of Schumann's songs, and also here and there in his larger vocal works, remained unfelt by the incarnate Wagnerite, we should have expected that, as such, he would more fully have appreciated Schumann's high merit with regard to the re-establishment of a just relation between tone and word in vocal music; and that he would have shown how Schumann, by carefulness of declamation and subtlety of characterisation, made a great stride in advance even of his nearest predecessor, Mendelssohn, and thus immediately prepared the way for the principles of Wagner." This testimony is so much the more weighty as it comes from one who, in his "History of Music" and in his other writings, has proved himself an enthusiastic admirer of Wagner's works and a staunch upholder of his doctrines. What Dr. Langhans says about the contrast of principles existing between Schumann and Wagner is likewise so interesting and so well formulated that I cannot resist the temptation of quoting it in full and verbally: "As regards this contrast, we have to keep in sight two points of view: on the one hand, the contest of the 'Kunstwerk der Zukunft' (Art-Work of the Future) with the romanticism of the period previous to the March Revolution of 1848; on the other hand, that of vocal music with instrumental music. On both domains we see the two masters oppose each other rudely; for that Schumann carried to the highest point the *Weltschmerz*, the subjective burrowing in the personal spheres of thought—in short, all the peculiarities of the romantic epoch—even his warmest admirers will not deny. And as Wagner here opposes the lyric with the objective power of the dramatist, so he opposes there the instrumental composer as apostle of a vocal music which, although founded on ancient traditions, yet is new for our time, i.e., of the monody, naturally developed from expressive speech."

DR. LANGHANS IN BRITAIN.

WHEN Robert Burns said—

Oh! wad some power the giftie gie us
To see oursels as others see us—

his prayer for accurate, or at any rate impartial, introspection may have arisen to some extent from our national curiosity as to the light in which we are regarded by outsiders. It is a fact beyond question that the inhabitants of this island are supremely addicted to self-criticism. No man abuses England more heartily than an Englishman, or is more ready to proclaim her shortcomings on the housetops. Yet we can hardly suppose that this indicates lack of patriotism, or want of pride in the citizenship of so great a country; and it may be that the phenomenon is explained by reference to a kind of instinctive anticipation of outside opinion—to the Englishman's projection of himself into the place of the foreigner, whose actual judgment he disarms by foreshadowing it. Be this as it may, we are all intensely interested in what our visitors say of us. If any man of note

wishes to sell a book in England let him write one about England, and the thing is done. It does not signify much whether the tone be one of praise or abuse. Too much praise, however, defeats its own purpose; the peculiarly English quality of common sense suspects and rejects it. As for abuse, our people take it with a quietness of spirit which the observer may attribute, as he pleases, either to the calm indifference of an imperial race or the callousness of an insensitive national temperament.

Among our latest visitors and censors has been Dr. W. Langhans, the distinguished German critic and *littérateur*, who came, as may be supposed, to spy out our artistic rather than our commercial, social, or any other condition, and to report his discoveries in the *Musikalischen Centralblatt*. Dr. Langhans made his way by sea to Edinburgh, and was fortunate enough, or the reverse, to reach the northern capital on the eve of the great volunteer review. Luckily for the tired traveller in a strange land, a brother in art, Mr. Mackenzie, was ready to do the honours of hospitality, but no good fate could avert from Dr. Langhans's ears the music of what he somewhat contemptuously calls our "holiday warriors." The interminable procession of brass bands past his window was no doubt a sore infliction, and we can hardly be surprised that Dr. Langhans, wincing under the torture—perhaps barely recovered from sea-sickness—thought some hard thoughts. He told his countrymen at home that the military music of the volunteers was as different from that of Germany as the bearing of the holiday warriors was from that of Kaiser Wilhelm's legions. Now, this was hardly right, because there are no points of just comparison. A volunteer band, in a thinly populated country like Scotland, is a "scratches" organisation made up of imperfectly taught amateurs, and under the circumstances it cannot possibly be anything else. To regard it as representative of English military music is, therefore, as unfair as to estimate German bands by the Teutonic immigrants who make our streets hideous with their discordant noises. However, the Scottish performers must have been very bad, since Dr. Langhans actually welcomed the bagpipes as a relief. He had read the story of Delhi, and knew all about "The Campbells are comin'." His poetic feeling, therefore, invested the bagpipes with a halo of romance, and he described to his German readers the nature and effect of the instrument with much curious interest. Let us fervently hope that he will take no steps to naturalise it in the Fatherland, since the result must be to augment tenfold the ever-swelling volume of emigrants therefrom.

From Edinburgh our traveller proceeded to Glasgow, and had, among other experiences, that of a garden concert, which he appears not to have liked at all. He compared the arrangements with those made under similar circumstances at home, and his soul was dissatisfied. Constant moving about on damp grass, with a damp sky overhead, the absence of seats, of refreshment places, and of illuminations, made the whole affair so uncomfortable that the programme was hurried through, and the audience dismissed with a few bars of "God save the Queen," the mutilation of which Dr. Langhans regarded as simply barbarous. All this is, no doubt, very true and very sad, but had Dr. Langhans any experience of the Glasgow climate he would, even now, be lost in admiration at the bold idea of attempting an out-of-door entertainment at all. The fact that that idea was carried out shows the elasticity of human nature, and its power of rising superior to circumstances, in a manner that might fitly engage the attention of a philosopher. At Oban Dr. Langhans met with a copy of *Chambers's Journal*, wherein a writer discussed, and

answered affirmatively, the question "Are we a musical nation?" Our visitor at once traversed both the argument and the conclusion, but we do not propose to follow his example *pro* or *con*. The subject is stale, and the real fact "is as it may be." We note, however, that Dr. Langhans points to the high artistic position of England under Elizabeth, and deduces therefrom that the muses were not originally harsh stepmothers to the island realm. Thence he goes on to find the cause of our musical decadence in an unhealthy striving after material good. Unquestionably he is to a large extent right. We have had scope for our energies, while the people of the Continent, held in leading-strings by their rulers, have been kept out of the larger fields of activity and driven to pursuits destitute of political and national significance. It was inevitable that the temptation of wealth and power should overcome artistic instinct. Only we ourselves could build up an empire and make the world our tributary, but we could import artists, as the Romans did before us; and, standing on our money-bags, we learned to look down on "fiddlers." Generations must pass ere the mischief be remedied, if ever; meanwhile it will be seen whether German art decays as liberty and power increase. Even now there are not wanting signs that history is about to repeat itself.

Dr. Langhans made his way from Scotland to Worcester, at the time the Festival was held there, and was struck by the interest it excited in the locality. He speaks of the crowded city, the many visitors and so on; but, looking with his German eyes, he noted the absence of German sociability. Not that sociability was entirely wanting. The Dean showed cordial hospitality, and there were moments when, beneath the roof of the "Crown" or "Star," Dr. Langhans could exchange greetings with London critics and musicians, among whom he specially mentions Mr. Davison, Mr. Bennett, and Mr. Prout. Still the genial hob-a-nob over a tall glass of amber liquid with a white "head"—the feast of reason and the flow of beer—was not of Teutonic frequency, and naturally called forth our visitor's regret. The doings in the Cathedral variously impressed Dr. Langhans. He saw, in the presence and co-operation of the clergy, a suggestion of the union between religion and art which the Greeks made so intimate. But while this pleased and interested him, he was shocked and offended by the choral responses to the prayers at the close of the oratorio. Dr. Langhans seemed to have an idea that these responses were given by the "dissonant voices" of the cathedral choir, whereas the entire chorus joined in them. We do not at all understand our critic's objection. Surely there can be nothing in the grand dominant and tonic of an "Amen" unworthy of the finest precedent music, nor can the use of those harmonies be reasonably advanced as proof that we are not a musical nation. Dr. Langhans is more just when he censures the audience for attending to their garments, &c., during the final chorus, instead of listening patiently to the end. No doubt the claims of luncheon are strong when the rule is "first come, first served," and when the appetites are healthy provincial ones, but the practice on which our visitor animadverts has no defence. It is of the Philistines most Philistine. We go with Dr. Langhans, furthermore, as he shows the absurdity of listening to certain "numbers" standing, in imitation of an observance once limited to the "Hallelujah" Chorus. Yet there is some excuse in a cathedral, where the oratorio nominally forms part of a religious service. Once more, Dr. Langhans does well to point out that the enormous mass of music given at an English festival has disadvantages. While admitting this, however, it is difficult to see

how, under present conditions, a change could be made.

The manner in which, when the Festival was over, artists and critics rushed away to other work reminded Dr. Langhans that he was in the native land of the proverb, "Time is money." He himself departed—more leisurely perhaps—towards Cornwall, bent upon seeing Tintagel and the scenes consecrated by Arthurian romance. Space does not allow us to follow him there, and it must suffice to say that he severely criticises Richard Wagner's topographical knowledge as exemplified in "Tristan and Isolde." From Cornwall Dr. Langhans proceeded to London, where he found no other music than operetta available. With a word of generous appreciation for "Patience," and some notice of the article that recently appeared in our columns upon Vincent Novello, the Doctor brings his interesting remarks to a close. We trust he will visit England again, and give us more of such kindly and instructive criticism.

THE publication of J. S. Bach's Suite in C minor, for the pianoforte, by Messrs. Breitkopf and Härtel, of Leipzig, again calls our attention to the danger of allowing a musical work to circulate in various arrangements without definitely announcing what instrument it was originally written for. It appears that several copies of this Suite exist in manuscript at Berlin and Leipzig; all, with one exception, describe the composition as "for the piano," but the copy in the Stadtbibliothek at Leipzig bears on its title "for the lute." Dr. Franz, who edits the work, says that only the discovery of an autograph can decide for which instrument the work was composed. This is assuredly true; but if all copies from the original had been made by persons who respected the composer's intention, no doubt on the subject could ever have arisen. We happen to know that many musical compositions are spread throughout this country which, although merely "arrangements," not only do not have this fact stated upon the title-page, but bear no indication at all that they are not in every respect precisely as the composer wrote them. Pieces composed for one instrument are adapted for another; solos are transformed into duets, and duets into solos; and, in some cases even imitations of the style of a composer are put forth as by the composer himself. A "Song by Beethoven," too, has often, on examination, proved to be an adaptation from a movement of one of his Symphonies, and vocal pieces by other great composers have frequently the same origin. Were all these alterations duly acknowledged, we should not have the same reason for complaint; but, apart from the fact that musicians themselves are sometimes deceived, we cannot too strongly protest against a system which fosters such false notions in the minds of young people; for if they are taught to believe that an adaptation is the original, they will most certainly conclude that the original is an adaptation.

WHEN a pupil asks her professor of singing to bring her a "sacred song," he perfectly well knows what to do, for the character of a vocal piece is determined by the words; and however secular therefore may be the music, if the text be of a religious nature, he can very easily select what will pass for a "sacred song." But when a pianoforte master is asked for a "sacred piece," the task is somewhat more difficult, for he can only choose an arrangement of a song or other vocal composition, unless he fix on the "Dead March" in "Saul," or some other piece with an equally distinctive title. By the following advertisement, which recently appeared in an Irish newspaper, however, we find that some persons can

not only define the two styles of music, but that a term is used for non-religious compositions which we may hope is peculiar to the locality from which it emanates: "Wanted immediately, a competent Band-master to teach sacred and profane music on a large brass band; army or navy pensioner. Catholic and teetotaller preferred. Address," &c. Now, without stopping to dwell upon the excessive difficulty of teaching "on a large brass band," we should much like the advertiser to inform us what he really means by "profane music." If the word is merely used to signify compositions that are not sacred, we should imagine that the term "secular" would have answered the purpose; and we can only therefore believe that the "profanity" must relate to the words with which the music is indissolubly united. It seems strange, however, that the duty of teaching these—probably some arrangements of rollicking Irish drinking songs—should devolve upon a "Catholic and teetotaller." The advertisement is indeed a puzzle; and we can only hope that, when properly trained, the "large brass band" will confine its performances of "profane music" to sympathetic audiences.

THERE can be no greater sign of the progress of music than the fact of journals circulating chiefly amongst the ladies of a family devoting articles to the elucidation of every branch of the art, and especially advocating the practice and study of high-class compositions. It may be said that this was also the custom in times gone by. "Eliza Cook's Journal," for example, had what was termed "Our Musical Corner"—music was always put in a corner in those days—but the tea-table kind of talk about pieces and songs which we should now scarcely bestow a thought upon was only suited for those who regarded music as an agreeable accompaniment to conversation and cards; and it was too evident that the praise bestowed upon these works was written by one who could not appreciate anything beyond them. In illustration of the change which has now taken place, we refer with pleasure to the volume recently forwarded to us, called "The Girls' Own Annual." In this we have not only several articles upon music, but the names of their authors are given, and these include some of our most accomplished artists. "What is a Correct Musical Taste?" by Professor Macfarren; "On Part-Singing," by Henry Leslie; "How to Play Mendelssohn's 'Songs Without Words,'" by Lady Benedict; "On Method in Teaching the Pianoforte," by Edwin M. Lott, may be cited as specimens of lectures delivered throughout the length and breadth of the land by competent authorities through our family journals; and that such preaching makes numerous converts to the true faith there can be no doubt, for it can scarcely be believed that the proprietors of "The Girls' Own Annual" would employ such eminent missionaries if the "Girls," upon whom they rely for support, were not ready to listen to them.

WE are glad to find that the desire so often expressed by music-lovers of disseminating a knowledge of the art amongst the poorer classes of the metropolis is now assuming a practical form. Of course "Cheap Concerts for the People" are all important in aiding this movement; but there are many around us who earnestly long for the opportunity of taking part in the rendering of musical works, and it is good, therefore, to provide facilities for the gratification of so laudable a wish. The idea of instituting "Choral Classes for the Poor," which emanates from the Kyrle Society, is an excellent one, and deserves every encouragement. It is proposed that these classes shall be open to all comers, men

and women (after inquiring as to their respectability) on the payment of a purely nominal fee. In every district there will be three classes—Elementary, Remove, and Advanced—the members of the last-named class becoming eligible, after fit preparation, for election to the public performing Kyrle Choir, the entrance to which, as members, will be free of charge. There are several details connected with the undertaking which can be known by application to the Honorary Treasurer of the Society, Miss Octavia Hill, 14, Nottingham Place, W.; but we may mention that many clergymen and others have already placed a number of schoolrooms and halls at the disposal of the Committee without any charge. There can be little doubt that, considering the low price at which the standard works in musical art are now published, the members of these classes need never be at a loss for copies of the compositions to be performed; and we sincerely hope that all who have the wish and power to do so will aid the good cause by forwarding liberal subscriptions and donations.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE eleventh season of this Society has commenced in a manner very favourable to its pretensions to rank as one of the leading musical institutions of the metropolis. The first Concert, on the 2nd ult., consisted of a performance of "Judas Maccabaeus," in which, as on former occasions, the usual orchestra was supplemented by a military band. Whatever opinions may be held as to the taste or expediency of this addition to Handel's score, the increased effect in the more martial numbers of the oratorio cannot be gainsaid. The general performance of "Judas" was as near perfection as possible, the choruses being magnificently sung throughout, and the solos uniformly well rendered by Miss Anna Williams, Miss Orridge, Mr. Edward Lloyd, and Mr. Santley.

"Elijah" was selected for the second Concert, on the 23rd ult., and the unabated popularity of Mendelssohn's second Oratorio was amply proved on this occasion, even the Albert Hall being for once too small to accommodate all those who sought admission. It is not at all likely that any among the enormous audience went away disappointed, for a finer performance of "Elijah" has rarely, if ever, been heard in London. Mr. Barnby may be congratulated upon the admirable state of efficiency to which he has now brought his choir. The voices generally, but especially of the sopranos and tenors, are of splendid quality, and the careful training to which they are subjected was shown in this instance by the firmness and precision in attack, the clear enunciation of the words, and, where needed, the delicacy and expression which characterised the delivery of the choral numbers. The soloists gave almost unmixed satisfaction. Mr. Santley, as the Prophet, sang with all his accustomed intelligence and impressiveness, and with much of his old power and beauty of voice. Madame Marie Roze did not perhaps succeed in giving the fullest effect to the soprano music, but she was at least artistic and careful in all she did. The transition from the operatic to the oratorio style is one that cannot be made in a day. The efforts of Madame Patey and of Mr. Edward Lloyd in "Elijah" are too familiar to need description. A good word must be said for Miss Damian, who gained hearty applause for her artistic delivery of the air "Woe unto them"; and efficient service was rendered in the concerted music by Miss Marianne Fenna, Mr. George Cox, and Mr. Stanley Smith. Dr. Stainer continues to preside at the organ in his well-known irreproachable style.

CRYSTAL PALACE.

THE record of the Saturday Concerts at the Crystal Palace during the past month must be chiefly occupied with an event of more than ordinary importance—the performance for the first time in England of Berlioz's "Lelio." The name of the French master has by this time attained a degree of popularity almost equal to that persistently

refused to him during his life, and lavished on his memory by his countrymen; and the very fact of his name being prominently represented in the programme was sufficient to fill the large concert-hall of the Palace almost to the last seat on two different occasions. The fact is of considerable significance, and should teach a lesson to those who, with more or less intentional blindness, refuse to see the enormous change which of late years has come over the taste of English amateurs, and—one is happy to add—of English composers, who seem at last determined to abandon the grooves of absolute Mendelssohn-worship, and to show that they also are moved by the powerful impulse of modern music. To return to the subject under discussion, we must briefly state the circumstances under which the first performance of "Lelio," and its repetition within the same month, took place. "Lelio," it should be understood, is a continuation of the "Symphonie Fantastique," performed last season at Mr. Ganz's Concerts, and fully commented upon by us on that occasion. In the last movement of that extraordinary work the artist, of whose life this symphony is an episode, is left in a sore plight. Betrayed by his loved one—represented musically by a melodious *idée fixe*—he determines on suicide, and takes a dose of opium, which, however, instead of killing him, only produces a horrible nightmare. In this condition he imagines that he has killed his mistress, and is condemned to die. The procession to the scaffold, where the last thought of his loved one is the embodiment of the *idée fixe* already mentioned, is cut short by the axe, and the orgies of mocking fiends at his burial are the subjects of the concluding tableau. In "Lelio" we witness the awakening of the artist from his dream. "Heavens! I still live," he exclaims, and forthwith commences a description of his sufferings in high-sounding phrases in which Shakespeare—or, as Mr. Grist, the English adapter, following the German version of the libretto, calls him, "thou Swan of Avon"—Moore, and other miscellaneous topics occur in kaleidoscopic disorder. Let us state here at once that this monologue, which interrupts rather than connects the various pieces of music, is an unqualified nuisance which at any future repetition of "Lelio" should be cut down as much as possible, or else omitted altogether. Its literary merit is below zero, and little more can be said of its dramatic purport, which is united to a description of how *Lelio*, after indulging in dreams of happiness, and, by way of change, joining (in imagination) a gang of ferocious brigands, assembles his "numerous pupils" and rehearses with them a choral fantasia on Shakespeare's "Tempest." The connection of the musical fragments of which the score consists with this meagre plot is established in this wise: the artist's imaginative flights above specified are echoed as soon as uttered by an ideal orchestra and chorus behind the curtain (the piece was originally designed for a theatre, and executed in that form at Weimar); when reality takes the place of fancy the curtain rises, and discloses a body of singers and instrumentalists to be conducted by *Lelio* in the ordinary manner. The score in its entirety consists of six numbers. The first of these is a pretty but somewhat conventional setting of Goethe's ballad, "The Fisher," for tenor, which even the admirable singing of Mr. Lloyd could not raise above the level of the ordinary drawing-room ballad. Next follows a "Spirit Chorus," in unison and octaves, which is effective and well-instrumented, although by no means equal to Berlioz's maturer work—it belonged in reality to a cantata written during his studentship at the Conservatoire. The "Brigand's Song" (bass, with chorus) which ensues is noisy rather than characteristic, and failed to make any profound impression, in spite of Mr. F. King's laudable efforts. No. 4, "A Song of Happiness," again for tenor, and again beautifully sung by Mr. Lloyd, is perhaps the most effective number of the score. Next follows a short orchestral piece entitled "Souvenirs," in which the effect of an aeolian harp is cleverly imitated by the mysterious whirr of the united strings, accompanying a soft melody of the solo clarinet (Mr. Clinton); and this, after some more talking, leads to the *piece de résistance* of the entertainment, the choral fantasia on Shakespeare's "Tempest," to Italian words, in which the characters of *Miranda* and *Caliban* are each indicated by the representative themes belonging to them. It will be seen that these various pieces

of music have nothing in common with each other; neither is their intrinsic merit such as to atone for this want of unity. In brief, Berlioz' "Lelio" is nothing more than a piece of daring eccentricity more likely to raise a laugh than to excite the feelings of terror and pity intended by the composer. As such it was recognised by musicians and critics at the first performance, and the impression was no doubt shared by the greater portion of the audience, who nevertheless acted wisely in voting for the repetition of the work, Mr. Manns having submitted the question to the decision of a plebiscite. Berlioz, even when he chooses to "despere in loco"—in plain English, to play the fool—should not be condemned without mature consideration. This repetition accordingly took place on the 19th ult., this time in connection with the "Symphonie Fantastique," which on that occasion received a rendering as admirable and finished as the first had been perfunctory.

The remaining events of the month worth mentioning may be summed up in few words. They were, in the order of performance: Raff's beautiful Symphony, "Lenore," admirably played (the 5th ult.); a conscientious rendering by Mr. Walter Bache of Chopin's Concerto in F minor, with Klindworth's additional orchestration (the 12th ult.); and Schumann's Pianoforte Concerto (Mdlle. Janotta) and Wagner's "Faust" Overture (the 26th ult.).

MONDAY POPULAR CONCERTS.

With the commencement of the present season (1881-2) these sterling Concerts have reached the twenty-fourth anniversary of their existence, and the Directors may look back with just gratification upon the work hitherto accomplished by an institution which has long since become one of the leading features of London musical life. Nor can there be any doubt that the appreciation of abstract music of the highest type as here offered is still on the increase, as was proved by the more than usually crowded appearance of St. James's Hall during the four evenings of the proceedings of which we here give a brief record.

Two interesting novelties (in this country) were included in the programme of the opening Concert (October 31), both proceeding from the pen of the recognised chief representative of the modern German classical school, Johannes Brahms, and consisting of his String Quartet in A minor (the second of two, comprising his Op. 51) and Rhapsodie in B minor for pianoforte. Although cast throughout in the orthodox mould, the quartet in question reflects in a marked manner the individuality of its author; and, while being less diffuse than the majority of Brahms's later compositions, there is a freedom and ease in the treatment of the various movements which at once betray the master hand. We shall have occasion to refer to this work again after a second hearing, which will doubtless soon be afforded, judging by the warm applause with which its admirable rendering on the part of MM. Strauss, Ries, Zubin, and Piatti was greeted. The Rhapsodie—an interesting work enough, but scarcely rhapsodical either in style or structure—derived additional attractiveness and charm by having been interpreted by Mdlle. Janotta; who also played in her best manner, although with a somewhat undue acceleration of *tempo*, Mendelssohn's ever-popular Andante and Rondo Capriccioso, in which the lady was encored. Rubinstein's Three Pieces for Pianoforte and Violoncello, played by Mdlle. Janotta and Signor Piatti, and Haydn's String Quartet in D minor (Op. 42), by the quartet party already mentioned, completed the programme. Mr. E. Lloyd was the vocalist.

The second Concert under notice (the 7th ult.) introduced a violinist of considerable Continental reputation, Herr Rappoldi, whose brilliant *technique* and grand quality of tone became at once apparent—and consequently duly appreciated by an audience accustomed to listen to instrumental artists of the highest order—in his taking the lead in Beethoven's Quartet in C minor (Op. 18), and in his interpretation of Bach's Prelude and Fugue in G minor, for violin solo, which was enthusiastically applauded. Mdlle. Janotta's reading on this occasion of Beethoven's Sonata in F minor, known as the "Appassionata," will not soon be forgotten by those who had the privilege to hear it. It seems scarcely credible that after so grand and so ex-

haunting an effort a demand for an "encore" should be heard amongst the audience. Yet such was the case, and although persisted in for some time the gifted pianist very properly declined to accede to so unreasonable a request. The Concert closed with Haydn's Quartet in D major (Op. 64), the interpreters being MM. Rappoldi, L. Ries, Zerbini, and Piatti. Vocal solos were contributed during the evening by Miss Marian McKenzie.

At the third Concert of the season (the 14th ult.) Mdlle. Janotha was again the pianist, and Herr Rappoldi the violinist, the two artists joining in the rendering of Schubert's Rondo Brillant in B minor (Op. 70) for pianoforte and violin. Their respective solo performances were Mendelssohn's Fantasia in F sharp minor (Op. 28) for pianoforte, and Bach's Prelude and Fugue from that master's third Violin Sonata, both of which have been previously—the fantasia indeed frequently—heard at these concerts. A novelty here was, however, the performance on the part of the lady just named and Signor Piatti of Schumann's "Mährchenbilder" (Op. 113) for pianoforte and violoncello. The four pieces, or "pictures," of which the work consists are simple in structure, but suggestive of the mysterious character to which their title lays claim. It is unnecessary to add that the interpretation at the hands of two such artists left nothing to be desired. Mozart's Quartet in B flat, No. 9, opened the Concert, the executants being MM. Rappoldi, L. Ries, Hollander, and Piatti. Miss Santley was the vocalist, and gave with much refinement songs by Gounod, Chopin, and Schubert.

The fourth Concert (21st ult.) opened with Beethoven's String Quartet in E flat (Op. 74), known as the "Harfen" Quartet, owing to the *fizzicato* passages in the first movement, which was most admirably rendered by MM. Straus, L. Ries, Hollander, and Piatti. Owing to indisposition, Mdlle. Janotha was compelled at the last moment to resign her place at the pianoforte to Miss Agnes Zimmermann, who played with her usual artistic grace and refinement Mendelssohn's Caprice in A minor (Op. 33), being also associated with MM. Straus and Piatti in a capital interpretation of Schumann's Pianoforte Trio in D minor (Op. 63). Mendelssohn's Andante and Scherzo for strings concluded a programme which was decidedly interesting, though presenting no novel feature. Miss Carlotta Elliot contributed vocal pieces by Handel, Eckert, and Schumann. Mr. Zerbini officiated as Conductor on each occasion.

Of the last Concert of the month (the 28th ult.) we must speak in our next number.

MR. WALTER BACHE'S RECITAL.

As in many previous years, the first Pianoforte Recital of the season was given by Mr. Walter Bache, the event taking place on Tuesday afternoon, the 1st ult., at St. James's Hall, in presence of a fairly numerous audience. Hostile criticism, openly expressed, or veiled in the guise of satire, has not induced Mr. Bache to relinquish his efforts to popularise the music of Liszt, and although the goal seems as far off as ever, he labours unfalteringly in the cause. On this occasion he introduced three of Liszt's compositions, not one of which, however, could be considered an actual novelty. The "Mephisto Walzer," played at the Richter Concerts last season, is not very interesting as music, even in its original form, and such effectiveness as it possesses is of course lessened in the pianoforte transcription. The Légende, "St. Francis Preaching to the Birds," is a trivial composition, not without a certain prettiness, but of no real art value. The Rapsodie Hongroise in A minor, No. 13, was the most commendable of the Liszt selections, because it aims at being nothing better than a brilliant show piece, and fairly hits its mark. To musicians the most interesting feature of the Recital was the performance of Beethoven's grand Sonata in B flat, Op. 106, a work that affords a crucial test of the abilities of a pianist. It would be incorrect to assert that Mr. Bache fully mastered the executive difficulties of this colossal Sonata, but his reading was marked by earnestness and intelligence; and in the two middle movements artistic intention and mechanical exactitude were equally noteworthy in the interpretation. It has

now become such a general practice with pianists to dispense with book that it is almost unnecessary to mention that Mr. Bache played the whole of his programme from memory.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The first Concert of the season was given at the Town Hall, Shoreditch, on the 13th ult., before a crowded audience. Sullivan's sacred Cantata, "The Martyr of Antioch," and Mendelssohn's "Walpurgis Night" were the compositions selected for performance. The difficult soprano part in the first-named work was to have been sung by Miss Henrietta Beebe; but as she was unfortunately too unwell to appear, Madame Clara West undertook the whole of the music, literally at only a few hours' notice, and acquitted herself so well of her exacting task as to elicit warm and well-deserved applause. The other solo parts were well given by Miss Hope Glenn, Messrs. Frank Boyle, Arthur Oswald, and W. G. Forington. The choral parts were so carefully sung as to give the usual evidence of sound training; but it struck us that the sopranos were somewhat weaker than we have been accustomed to. In the "Walpurgis Night" the tone of the choir was much better; and the fine dramatic choruses were given with excellent effect. The principal vocalists in this work were Miss Hope Glenn, Messrs. Frank Boyle, Arthur Oswald, and W. G. Forington, all of whom were thoroughly satisfactory. The orchestra was well balanced and in every respect efficient, the Overture to Mendelssohn's work, especially, being rendered with much precision and dramatic feeling. Mr. E. Prout was, as usual, an able and conscientious Conductor.

LONDON CHURCH CHOIR ASSOCIATION.

The above Association held its ninth Annual Festival in St. Paul's Cathedral on Thursday evening, the 3rd ult., when several works composed expressly for the occasion were heard for the first time. Besides an Evening Service in B flat by Dr. Stainer, composed for the fifth festival of the Association in 1877, an Anthem by Mr. C. Villiers Stanford and several new hymn-tunes of no great interest, by various composers, were performed.

The Magnificat is particularly fine, being built upon a broad and firm phrase, which is steadily and skilfully worked out through the composition, and is used with finest effect to accompany the strong simple harmonies of the Amen. The opening of the Nunc dimittis is noticeable too for the quiet, peaceful effect produced by the absence of the trebles, which do not enter for some time after the other parts.

Mr. Stanford's Anthem, or, to call it by its proper title, Hymn, "Awake, my heart," is written to words cleverly translated from the German of Klopstock by Mr. H. F. Wilson. The opening words are set for full choir, the treble chorus leading off alone; this is soon joined by the other voices, when the first subject, a broad and flowing phrase, instinct with life and vigour, is assigned to the tenor part, the trebles combining with the other parts in free counterpoint. This movement soon gives place to a short baritone recitative to the words, "Yea, truly hast thou spoken, on me the day hath broken," leading into a movement in 6-8 time, Andante con moto, consisting of a choral to the old melody, "Wach auf mein Herz und singe," sung by a small choir in three parts—two trebles and alto—while the baritone has a very beautiful solo written in free counterpoint, and interludes between the lines of the melody. The form of this movement is one which occurs frequently in the Church cantatas of Bach. A well-known and very beautiful example of it is also to be found in the bass solo with chorus near the end of the "Passion according to St. John," to the words, "Beloved Saviour, wilt Thou answer" (p. 117 of Novello's edition). There are very few instances of the use of this form after Bach, and the present case is therefore the more interesting, especially as the method of treating it is not the least strained or antiquated in its effect. At the close of this section a short interlude on the organ leads to a choral movement, in which the sub-

ject of the first section appears again, transformed, however, into 6-8 time, which is retained from the second movement. A lead corresponding to that of the sopranos in the opening of the work is now given to the tenors, whose part is indeed prominent throughout the movement, while the subject is skilfully worked out in all four parts. This chorus culminates in an unison setting (Maestoso) of the choral introduced before, between the lines of which the organ plays interludes derived from the subject of the 6-8 part of the movement. A short coda after the close of the choral brings the work to an end. In this "hymn" a line has been struck out which is to all intents and purposes new in sacred music, as far as England is concerned at least; for though there exist innumerable cantatas by Bach in the same form, yet they now seldom or never come to a hearing; and, besides this, the style of writing in Mr. Stanford's work is essentially modern, although the form be old, and thus it is quite free from the charge of servile imitation or antiquated pedantry, nor indeed is any comparison suggested with the works of Bach. The solo was sung efficiently, but perhaps with a little too much striving for effect, by Mr. Kempton.

The Service, which comprised also a performance of "The heavens are telling," was conducted by Mr. J. R. Murray, and—with the exception of the Magnificat and Nunc dimittis, played by the composer himself—was accompanied throughout by Mr. H. R. Bird, Organist of St. Mary Abbotts, Kensington, who also played Mendelssohn's First Organ Sonata, an Andante from a Sonata by Dr. Gladstone, an Andante by Henry Smart, an Allegretto by Guilmant, and the "St. Ann" Fugue, by Bach, in a manner deserving of much praise.

BRIGHTON AQUARIUM CONCERTS.

THESE high-class Concerts continue to attract fair but, we fear, scarcely adequate audiences. The third of the series took place on October 29, Beethoven's "Eroica" Symphony being the principal feature. The performance was a finished and careful one; indeed, as a rule, works which depend most on the wind instruments are best done at these Concerts, the solo "wind" being exceptionally good, while the strings are weak and few. Raff's brilliant Tarantelle and the Wedding Music from "Lohengrin" were the remaining items for the orchestra; Mr. Kuhe playing the Gavotte and Musette from Raff's Suite, and Madame Sterling contributing ballads.—The Fourth Concert, on the 5th ult., was chiefly distinguished by Mr. Carrodus's splendid performance of Beethoven's Violin Concerto (first movement). He created quite a sensation in this, and also by his subsequent playing of Berthold Tours's Romance and Tarantelle. Miss Marian McKenzie sang, and the orchestral works were the Overture to "William Tell," Beethoven's Fourth Symphony, and Delibes's charming ballet, "Sylvia," which pleased exceedingly, the pretty "Pizzicati" having to be repeated.—The fifth Concert, on the 12th ult., having a popular programme, should have been the best, as regards performance, but somewhat disappointed expectation. The Overture to "Euryanthe" and the Entr'acte from Gounod's "Colombe" came first in order, and were rendered sufficiently well: Mr. Charles Hallé afterwards playing Weber's Concerto stuck in artistic style. The Scene for orchestra, "The Passing of Arthur"—Mr. Corder's arrangement of the finale of his own opera—was not nearly so well given as at its first performance last season, and consequently did not make the same impression. It is very elaborately scored, and demands a much larger and finer orchestra for the production of its full effect. Beethoven's Symphony in C minor, which ended the programme, was not by any means perfectly played. On one important point the Conductor adopted a reading—unusual in this country and certainly not authorised by the composer; that is to say he took the opening phrase of the first movement, wherever it occurred, *Andante maestoso* instead of *Allegro*. It is perhaps of little avail to protest against such unwarranted and unwarrantable liberties; but surely reasonable men must see that, even where a gain results, the precedent is one that puts great works at the mercy of every Conductor who thinks himself wiser than the composer.—As a contrast to that of the preceding Saturday,

the sixth Concert, on the 12th ult., was in an executive sense the best of the series. Signor Papini played Bach's Violin Concerto admirably, and was accompanied with taste and judgment; and Miss Clara Samuell's charming voice pleased greatly. We can hardly praise the performance of the "Pastoral" Symphony too highly: the excellence of the wind instruments (clarinet and first horn especially) being most marked. Mendelssohn's Overture to "Ruy Blas" and the ballet music in Gounod's "Polyeucte," equally well played, completed a programme which should have attracted a far larger audience. But the numerous Ballad Concerts at the Dome, supported by a number of great singers, are a potent attraction and receive the preference of the public, for reasons needless to specify, and just now vain to regret.—The programme of the 26th ult. included Beethoven's Symphony in A, and Rubinstein's Pianoforte Concerto in G, played by Miss Zimmermann.

We understand that the Choral Symphony, which will constitute the leading feature of the ninth and last Concert has already been in rehearsal for several weeks. This is the way—the only way—to secure a creditable performance.

MUSIC IN MANCHESTER.

A CLASSICAL Chamber Concert was given in the Albert Memorial Hall on October 26, Messrs. Risegari, Speelman, Bernhardt, and Vieuxtemps being the executants. The programme consisted of quartets by Gernshein in C minor, Beethoven in E flat (Op. 127, No. 12), and Haydn in D (Op. 76, No. 5). The performance was good, though in some respects inferior to previous ones by the same artists.—On the 23rd ult. the programme consisted of Mendelssohn's Andante in E and Scherzo in A minor, from an unfinished Quartet; Beethoven's Quartet in A minor, No. 15, Op. 132; and a Quartet by Mozart in D. The performance was admirable.

At the Gentlemen's Concert, on October 27, F. H. Cowen's Sinfonietta in A was given here for the first time. Like most of its composer's works, it has considerable melodic beauty and is cleverly scored, but despite its miniature proportions it is fragmentary. In the *lento* movement the bars are alternately in triple and common time, and the result is an irregular and uncomfortable rhythm. Berlioz had recourse to this device in "L'Enfant du Christ" to express a specific idea, but in the Sinfonietta we are somewhat at a loss for a *raison d'être*. The other instrumental numbers were Monsigny's "Chaconne and Rigaudon" from his now forgotten Opera "Aline"; Flotow's Overture to "Stradella," the "Valse Lenti" and "Pizzicati" from Delibes's Suite "Sylvia," and Beethoven's "Gratulations" minut. Miss Agnes Zimmermann gave an admirable reading of Mendelssohn's Pianoforte Concerto in D minor, and played with equal success pieces by Jadassohn, Rubinstein, and Heller. Madame Schuch-Proksa sang "Dir will ich treu sein," from Donizetti's "Don Pasquale," and two *Lieder*, with considerable effect, but in "Let the bright seraphim" evinced either an ignorance or a disregard of the traditional Handelian style.

The Athenaeum Choral Society introduced A. J. Caldwell's Cantata "The Widow of Nain" with considerable success on October 31.

Mr. Hallé commenced his twenty-fourth series of Concerts here on October 27. The eighty-seven performers who form his orchestra are the same as those of last year, with a few exceptions, the chief of which are Mr. Thomas Batley, who returns to his post at the kettle-drums, and the substitution of M. C. Dubrue, an oboeist of excellent tone, for M. Lavigne. Mozart's Symphony, No. 1, in D; Weber's Overture to "Euryanthe"; Brahms's brilliant, well-scored "Academical Festival" Overture; and Svendsen's clever Rapsodie Norvégienne, No. 3, were the chief instrumental numbers, and were all admirably rendered. Mr. Hallé played with all his usual accuracy, and more than his usual vigour, Beethoven's Concerto in C and four excerpts from Schumann's Phantasiestücke. Madame Schuch-Proksa was the vocalist.—On the 3rd ult. Cherubini's Mass, No. 4, in C, and Rossini's "Stabat Mater," were very finely rendered, the soloists being Mesdames Schuch-Proksa and Patey and Messrs. Lloyd and Santley. Cherubini's Mass, given for the first

time here, displays the great contrapuntist in his best light; the "Et incarnatus," "O salutaris," and "Dona nobis," are equally remarkable for the beauty and appropriateness of their settings; and two noble fugues on the word "Amen" conclude the "Gloria" and the "Credo." The choir, which consisted of upwards of 200 voices, reflected the greatest credit on Mr. Edward Hecht, the chorus-master, to whose indefatigable labours its excellence is chiefly due, the choruses being given with great precision and a most commendable observance of the *nuances*.—At the Concert on the 10th ult., the programme included Schubert's magnificent Symphony (No. 9) in C, Overtures to "Genoveva" and "The Flying Dutchman" by Schumann and Wagner respectively, Gounod's Pageant March from "La Reine de Saba," and for the first time a "Ballad" and "Air Slave" with variations, from Leo Délibes' ballet, "Coppelia." The "Ballad" is a quaint air for solo violin, played on this occasion by Herr Straus. In the "Air Slave" an interrupted rhythm redeems to a certain extent an otherwise commonplace subject; the earlier variations are ingeniously devised and happily scored, but the latter are not entirely devoid of a taint of vulgarity. Mr. Hallé gave a most graceful reading of Brahms's transcription of a Gavotte by Gluck, and also played Thalberg's Study in A minor, on reiterated notes. Mdlle. Louisa Pyk sang Beethoven's "Ah perfido," "D'amor sull' ali rosee" from "Trovatore"), and some Swedish songs.—A very fine performance of Haydn's "Creation" was given on the 17th ult., with Madame Albani, Mr. Edward Lloyd, and Signor Foli as principal singers.

At Mr. De Jong's Concert on the 5th ult., Miss Isabella Stone, who made her first appearance in England, displayed a good soprano voice and considerable powers of vocalisation; and Miss Mary Davies, Madame Antoinette Sterling, Mr. Henry Guy, Mr. Harper Kearton, and Mr. Maybrick gave several songs with their usual success. M. Buziau played Wieniawski's fantasia on "Faust" for the violin, and Mr. De Jong on the flute gave Paganini's fantasia on Neapolitan airs admirably. The orchestral numbers included the Overture to "Mirella," by Gounod, and "The Last Day of Missolonghi," by Hérold; also a selection from "Fra Diavolo."—At the concert on the 10th ult., Mdlle. Valleria, Miss Marian McKenzie, Mr. Maas, and Mr. Levetus were the singers. Mdlle. Valleria and Mr. Maas were highly successful in sundry operatic and national songs, and Miss McKenzie displayed a mezzo-soprano voice of excellent quality and remarkable evenness, and a very artistic method. The instrumental pieces were well given, especially the Overture to the "Merry Wives of Windsor," a selection from "Ernani," and a transcription of Rossini's "La Carità."

The Manchester Vocal Society gave a Concert on the 9th ult. The programme consisted entirely of glees, part-songs, &c., and songs given by members of the choir. Contrary to the custom of the Society, no work of magnitude was given.

MUSIC IN LEIPZIG.

Leipzig, November 21.

THE Euterpe Concerts began on October 25, and the three performances already given show that the present season will not be allowed to fall below the standard of previous ones. So much is admitted; for myself, I am inclined to go very far beyond this qualified judgment and to augur well for the future of the society. For its new Capellmeister, Dr. Paul Klengel, has resolutely stamped a classical character upon his programmes, and—to the distraction of the "advanced" *Neue Zeitschrift für Musik*—lays his foundations upon the Symphonies of masters like Beethoven and Schumann, which, says the intelligent critic, "we have heard quite too often, and certainly more than once before in the Euterpe itself." The Leipzig public is disappointed; but, to judge from the large attendance, appears to be well satisfied with a disappointment of this sort. The fact is that Dr. Klengel belongs to a family the traditions of which lie with Mendelssohn and his circle, and it would be impossible for such a man to abandon altogether the spirit in which he was brought up. A petulant correspondent of the *Neue Zeitschrift* talks of most Englishmen "beginning and ending with Mendels-

sohn." Any one who knows anything beyond the music of English country towns must be aware how false the description is. On first acquaintance it might seem much truer of Leipzig, where the bust of the great musician holds the place of honour in concert-room and conservatorium, and where his name glitters in letters of gold, between those of Bach and Schumann, over the orchestra of the Gewandhaus. But in truth Mendelssohn is not the idol of an exaggerated worship here. His compositions take the high rank which the most censorious criticism must allow them; but the master lives, above all, in the influence of lofty and earnest musical work, which he impressed upon the town and upon the conservatorium which he founded. In the family of his friend—the tutor of his children—it could not but be that this influence should remain especially strong; and Dr. Paul Klengel, who comes forward for the first time as a conductor, enters into his duties in a thoroughly musician-like spirit. He has already drilled his orchestra, which contains a considerable infusion from the splendid band of the Gewandhaus, into a cohesion which was deficient in the first concert; and he also, like Herr Reinecke, takes upon himself, and ably performs the duty of accompanying songs on the piano.

His younger brother, Julius—he himself is under thirty—appeared on the 15th as solo violoncellist. As he is certain to become personally known to the English musical public before long, I may mention that he made his *debut* at the Gewandhaus last year, when hardly out of his teens, and is now one of the two leading violoncellists in that orchestra. Already he is recognised as a performer and composer of signal promise. A new violoncello Concerto produced at the Euterpe contains in each movement a well-defined motive which is always artistically treated; in the *Andante*, particularly, the answering of the different sections of the orchestra, strings, wood, and brass, is extremely happy. The finale—*allegro molto*—has a *scherzando* motion, full of life, which is twice interrupted and relieved by a sort of Trio in broad, grave sentences. The whole work is conceived with *verve*; the interest, if it is never absorbing, never flags; but, what is noteworthy in the composition of a young executant, the opportunities for display on the part of the solo instrument, dexterously used as they are, are held in due proportion to the general structure of the work. Herr Klengel's performance of his work was excellent. He plays with a full tone, in excellent taste, and with a nearly perfect command of all the technical possibilities of his instrument. It was inevitable indeed that he should suffer, though in small degree, by comparison with the mature performance of the famous violoncellist, Ferdinand Popper, who visited the Gewandhaus on the 10th. He also brought with him a new Concerto—a "suite" he calls it—"Im Walde," and magnificently he performed his part. The suite is essentially one for display, and it has some very clever situations, as where, at the end of the fourth movement, the violoncello plays the melody lightly at the highest ranges, while the violins and the rest of the orchestra have a different and very harmonious subject far below. But Herr Popper has not added appreciably to the mass of "programme-music" which Germany is continually sending forth. Another "novelty" which was also given in the Gewandhaus concert already spoken of deserves particular reference. This is a set of variations for orchestra by Richard Heuberger on one of the most exquisite of Schubert's melodies; but it is not only the charm of the *thema* but the resource and delicacy with which it is developed which strike one immediately. I am glad to say that the composition is printed, and hope that English conductors will look favourably upon it as a singularly attractive though unpretentious accession to their stores.

On the 28th of October the Gewandhaus management surprised most people by commemorating the seventieth birthday of Liszt, together with that of Hiller—they were born on the 22nd and 24th of October, 1811—by a performance of the "symphonic poem," "Tasso, Lamento e Trionfo," by the former, and the overture to "Demetrius" by the latter. Hiller's work, however, was unsatisfactorily performed, and Liszt's made a very faint impression upon an audience which always accepts his music with reserve on the rare occasions when it is produced. An excellent pianoforte Concerto, the composition of Julius Röntgen, the

son of the first violinist of the Gewandhaus, and a justly appreciated pianist at Amsterdam, was most effectively rendered by the composer, who also showed to remarkable advantage in a fine performance of Bach's F major Toccata.

The second Euterpe concert on the 1st ult. was, in its way, a festival for Miss Marie Krebs, who is too well known in London to need any praise beyond that implied in her name. It was eighteen years since her *début* here, and she adopted the happy idea of performing the same works she selected on that occasion—a Concerto by Ferdinand Ries, and solo pieces by Bach, Weber, and Schumann. Her graceful and finished performance met with a very cordial welcome.

I am afraid there is not much to be said of the various lady singers who have visited Leipzig during the past month. In fact, the tendency of German singing is to devote all pains to what passes as "expression"—*Innigkeit* is the favourite virtue—to the exclusion of accuracy of intonation or purity of the organ itself. That "Wagner has spoiled the voices" has become almost a proverb, and, however much exaggerated, there is this truth in it—that the declamatory style, noisy without being musically sonorous, is encroaching upon the whole domain of singing; and so demoralised have the public become in this respect that they applaud a showy *vibrato* as though it were a test of pure art. Certain it is that the effect of some recent great performances here has been seriously marred by the vicious taste of the soloists—I refer to the two concerts given by the celebrated choir of the Riedel'sche Verein, which produced Liszt's "Christus" on the 30th of October and Bach's Mass in B minor on the 18th ult. Nor can it be said that the choir was satisfactory. The balance of the voices was unequal, the second sopranos, altos, and basses being notably weak. We may be proud to know that at least one choir in London can master the "Hohe Messe" with infinitely greater success than when it is performed by the church which holds a direct tradition from the composer himself; and one could not but wish for Mr. Otto Goldschmidt to take the *bâton* from a conductor who transformed the "Dona nobis pacem," which with its long-drawn chords fitly closes the work, into a mechanical chorus, taken at a comparatively fast pace whereby the voices became confused.

A word, in conclusion, may be given to the recent production of an opera, "Harald der Viking," by a new composer, a Norwegian, Andreas Hallén, which has attained a certain popular success. Criticism, however, decides that what virtues it has of its own do not go beyond mediocrity; the qualities which pleased the populace were mere imitations—clever imitations certainly—of Wagner, whose model was followed even in the elaborate alliteration of the libretto. Herr Hallén has undoubtedly ability to do better things; he has an intelligent mastery of orchestral combinations; and it would be unjust to apply too severe a standard to a first work.

FRIEDRICH KIEL'S NEW REQUIEM.

BY W. LANGHANS.

MODERN strivings in the domain of Church music may be divided into two main factions: one, at whose head is Franz Liszt, takes its departure from the very ancient traditions of the Gregorian chant, the musical significance of which it is sought to raise on a level with the religious aspirations of our days by the aid of the vastly developed resources of modern musical composition; the other proceeds from the two masters Bach and Handel, whose venerable personality, gaining fresh youth as it were through Mendelssohn, has ever inspired their disciples to do battle with the conflicting tendencies of the day. It is a curious fact that the principal representatives of the latter party, whose offspring also the above new work must be considered, are to be found in a town which, owing to the half-critical, half-sceptical disposition of its inhabitants, seems least qualified to serve as a fostering asylum of a species of art appealing above all to our emotions and not our understanding. It was at Berlin where some twelve months ago the hitherto absolutely unknown composer Albert Becker ventured to introduce to public notice his

Mass in B flat minor, which speedily made his name known throughout Germany; and it is Berlin also which has nursed the development and originated the fame of that master who now for several decades has stood at the head of the Protestant Church music of our fatherland, Friedrich Kiel.

There is a special reason why I should associate the name of Albert Becker with that of Kiel in the present instance, and that is the fact of the great similarity which the outward circumstances of the lives of the two composers present. It is well known how the former, after many years of unregarded toil, not unfrequently embittered still more by material want, has at last, when considerably advanced in his manhood, found the brilliant reward for his labour in the publication of the *one* highly important work. But Kiel had to contend with similar obstacles in his artistic career; and if we look back over the last twenty years of his fame we then find him in the precarious situation of an unimportant pianoforte teacher, endeavouring repeatedly but unsuccessfully to attract the attention of both public and critics by the performance of his compositions. And in this position Kiel remained until in the year 1862 the Stern'sche Gesang-Verein produced his Requiem, the unanimously enthusiastic reception of which richly compensated the composer, now forty-one years old, for his previous disappointments. The success of this Requiem was so unmistakable that the work was at once acquired under most favourable conditions by the publishing firm of Peters, in Leipzig, while choral societies all over Germany desired to perform the composition with the least delay possible, thereby giving universal confirmation to the artistic verdict pronounced by Berlin. There could be no doubt, indeed, that Kiel had here produced a work of lasting worth sufficiently important to secure its author a place in the world of composers, even if he had laid the pen aside afterwards to rest on his laurels. Such, however, was by no means his intention. His artistic activity, on the contrary, began now to assume unusual dimensions. In the first place he completed the composition of a number of chamber works of solid workmanship, among which his pianoforte quartet (Op. 43) has especially attracted the attention of musicians far and wide. Then followed his "Missa Solemnis" to which a similar attention was accorded as to his Requiem, if it did not gain the same enthusiastic reception. The sympathies of all music-loving circles were again turned towards Kiel upon the appearance of his oratorio "Christus" (1874), and in this work he attained a position of superiority second to none of the contemporary composers of sacred music. In order to complete the picture of this remarkable artist, it must be added that, besides the restless activity he has exhibited in the creation of new works, he has been equally active in conveying instruction to others—first at the Stern'sche Conservatorium, then at the newly founded Berlin Hochschule; he having been previously elected as a member only, and a few years later as a senatorial member, of the Royal Academy of Arts of Berlin.

From the foregoing remarks, and from the close connection of this artist with the musical life of Berlin, it may be gathered that the appearance of his latest great work would be looked forward to with anxious interest and sympathy. Nor has the hope of his admirers, that they might recognise in the new Requiem a masterpiece worthy of its predecessor, been in the least disappointed. The two works have in common the great earnestness, the *noblesse*, which characterise Kiel's manner in general, and his Church music in particular; both also reveal the absolute mastery of the contrapuntist who solves the most difficult problems of musical science, as it were, with playful ease, without, however, forgetting for a moment that counterpoint should not be employed for its own sake, but as serving to illustrate or develop an idea. On the other hand, the two works are essentially dissimilar as regards the general spirit pervading them. While in the older Requiem an austere, almost a sombre, character predominates, the author has in the present instance shown a more gentle and conciliatory disposition, which sheds an idealised light over the whole. And although, in its proper place, full expression is given to the tragical element in nerve-stirring dissonant chords, as, for instance, in the introductory bars to the Dies iræ—



or in the Kyrie where the passionately plaintive cry of the chorus, with its accompanying sigh-like figure in the string instruments, seizes upon the imagination of the hearer to an almost agonising degree. Still, the moments of classical repose and solemn religious feeling preponderate throughout, as instanced in the richly melodious strain which flows on in the Recordare, in the tearfully smiling Lacrymosa, in the Benedictus, with its soprano solo breathing as it were a blessing over the voices of the chorus, and in many others of the thirteen numbers constituting the work. Another point of deviation from the older Requiem is the contrapuntal treatment, which, though no less masterly and fascinating in the new work, appears in accordance with the general character of the composition, rather to aid and mediate the effect than to call forth the admiration of the listener by daring combinations. That nevertheless the composer has sustained to its fullest extent his old reputation as a master of fugal writing is abundantly proved by the great choral fugues, "Quam olim Abrahe promisiisti," "Osanna," and more especially the final fugue, "Dona eis requiem," with its wondrous combination of the soprano theme and of the same theme enlarged in the bass:—



The interpretation which this grand work received on the part of the Singakademie was, on the whole, worthy of the reputation of this our most important choral society, and bore witness to the zeal and technical ability of its director, Martin Blummer. Unstinted praise should be accorded to the choir, which, with real love—nay, enthusiasm—for the work, successfully surmounted even the most difficult portions of its task; all the more confidently, it is true, since the composer has not—like Beethoven in some of his choral works, and Bach, too, here and there—

demanded the impossible of the singers, but has throughout treated the human voice with a just appreciation of its capabilities and prescribed limits. The orchestra (the Berlin Symphonie-Capelle), the performances of which at our great choral representations are generally far below those of the singers in artistic excellence, was on this occasion remarkably good, a result in which again the composer may claim a large share for himself, as he is no less an expert in instrumentation than in vocal scoring. He not only knows how to use every single instrument according to its individuality, but has also the gift of imparting unusual fulness and beauty of sound to the compact orchestral body, both separate from and in combination with the chorus. The interpreters of the solo parts left most to be desired. Mesdames Ruediger and Müller, and Herrn Hauptstein and Stange, although acquitting themselves of their task with musical precision and artistic intelligence, appeared scarcely to have attained—with the exception perhaps of the first-named lady—that degree of artistic vocalisation which is indispensable for the full appreciation of the beauties of the work. The total impression, however, created by the performance was a powerful one, and fully justified the generally expressed desire for a speedy repetition. Should it, in that event, be possible to combine with the new work the performance likewise of the old Requiem, I am of opinion that the artistic enjoyment would thereby be vastly increased. Friedrich Kiel may undoubtedly be ranked with those composers to whose productions we willingly lend our ear for an entire evening, and his two Requiems, especially, offer so many inner contrasts that their co-appearance in the same Concert would certainly enhance their interest. Particularly at a time like the present, when we have become heartily tired of motley Concert programmes, far greater satisfaction would be felt in listening to the works of one composer only than we can possibly obtain from the superficial tasting of a dozen masters, even though they should be all of them of the first order.

MR. FRANZ RUMMEL, who has often been spoken of as an American pianist, but erroneously so, seeing that he was born of German parents in London, has, since his marriage with a daughter of the late Professor Morse, taken up his abode in Berlin. During the latter half of October last he made known his arrival there by giving three orchestral Concerts, at each of which he was heard in two concertos and other important works. At the first he came forward with Beethoven's Concerto in E flat and that by Grieg in A minor, besides playing Chopin's Nocturne in D flat and Polonaise in A flat, &c. His second Concert, given in honour of Liszt's seventieth birthday, was devoted to works by that master, including the Concerto in E flat, the Hungarian Fantasy, the arrangement for pianoforte and orchestra of Schubert's Fantasy in C, originally written for pianoforte alone, and some minor items. Tschalkowsky's Concerto in B flat minor, and that by Saint-Saëns in G minor, together with Bach's Fantasia Chromatica and Transcriptions from Wagner's "Die Walküre," by L. Brassin, under whom he formerly studied, formed the staple of the third Concert. By the Berlin critics he has been warmly welcomed as an extraordinary phenomenon, his style of playing and technical proficiency reminding them, it is said, more of Carl Tausig than of any other pianist who has visited the city since Tausig's death. Besides having performed at Halle and other places in Germany, Mr. Rummel is engaged to play at one of the Gewandhaus concerts at Leipzig on the 8th inst.

THE recent musical doings at Boston, U.S., have been of the highest order. The programmes of the Philharmonic Society and the Symphony Concerts have included the Overtures to "Don Giovanni," "Flying Dutchman," and "Camacho's Wedding," Schubert's Entrée "Rosamunde," the Introduction to "The Mastersingers of Nuremberg" (Wagner), a Symphony of Haydn, the G minor of Mozart, and the C major of Beethoven, it being the intention of Mr. Henschel to play all the Beethoven symphonies in order. There are to be twenty Concerts in all, the Conductors being Dr. Louis Maas and Mr. Henschel. The Harvard Symphony Concerts (seventeenth season) will be

five in number, beginning on the 8th inst. There are to be four String Quartet Concerts by the Euterpe Society. The first performance of the "Akademisches Fest Ouverture" of Brahms was under the direction of Mr. Theodore Thomas, and the "Tragic Overture" under that of Mr. Henschel. The first performance of Berlioz' "Romeo and Juliet" was given under the direction of Mr. Theodore Thomas.

The members of the St. Mark's Choral Society gave their first Concert on Monday evening, the 7th ult., in the St. Mark's Schoolrooms, Grove Road. There was a good programme of vocal and instrumental music, including selections from Haydn's "Creation," Mr. Oswald G. Young giving an excellent rendering of the tenor part. Mr. T. M. Cammack, R.A.M., who throughout the evening accompanied on the pianoforte, played Beethoven's "Sonata Pathétique," and the first part of the programme was brought to a conclusion by Mendelssohn's "Forty-second Psalm," the recitatives being well sung by Miss H. Oliver, Miss E. Cox and Mr. Edward Hall were very successful in their songs, and Mr. M. Osmaston contributed violoncello solos, which were highly appreciated. A couple of part-songs, entitled "Summer and Winter" and "Silent Night," the latter bringing the Concert to a close, were also included in the programme. The choir numbered over thirty performers, and evinced very careful training. Mr. C. D. Lampen conducted.

Dr. BRIDGE'S Cantata "Boadicea" was performed in the Town Hall, Birmingham, by the Amateur Harmonic Association, under the direction of Mr. Stockley, on Thursday, the 17th ult. The *Birmingham Daily Post* thus speaks of the performance:—

Dr. Bridge's Cantata "Boadicea, Queen of the Iceni," was composed for the Highbury Philharmonic Society, London, and produced May 31, 1880. It has had several hearings since, and its merits are more apparent with each succeeding rendition. Soloists, chorus, and band did their best, and the applause was most enthusiastic, but all encores were declined. Mr. Stockley conducted throughout with spirit and judgment. The composer was present, and at the close was called forward to the platform, when he received an ovation from the audience and performers. The work is a valuable addition to our stores of choral music, being well written for the voices, and admirably scored for the orchestra.

The Cantata is to be given at Rochester on the 5th inst., under the composer's direction, with Miss Annie Marriott, Messrs. Maas and King as soloists; and at Gloucester on the 16th inst., Mr. C. Harford Lloyd conducting.

At a complimentary dinner to Mr. W. M. Wait (the late Organist of St. Margaret Pattens, Rood Lane, City) recently given at the "Bell Tavern," Gracechurch Street, a presentation took place, in recognition of the talented services rendered by this gentleman during the last two and a half years at the above church. The testimonial consisted of a very handsome timepiece, the gift of the united choirs of St. Margaret Pattens and St. Edmund the King and Martyr, Lombard Street, and some members of the congregation of the former church, together with an illuminated address. In proposing the health of Mr. Wait, the chairman alluded in flattering terms to the manner in which he had carried out his duties; and in responding to the toast, Mr. Wait expressed his deep regret at leaving the City. In the evening there was some excellent music, under the direction of Mr. C. E. Tutil, the rendering of the glees by the choir of St. Edmund the King being much admired.

The prospectus of the Rochester, Strood, and Chatham Choral Society for the coming season announces three Concerts, with three Rehearsals at popular prices of admission. At the first Concert, on the 5th inst., Dr. Bridge's Cantata "Boadicea" (conducted by the composer) will be given, followed by a miscellaneous selection. On February 20, 1882, an Orchestral and Ballad Concert will be given; and on April 24 Mozart's "Requiem" and selections from Handel's "Samson" will be performed. The vocalists engaged are Misses Mary Davies, Marian Fenna, Eleanor Farnol, Annie Marriott, Grace Damian, and Madame Patey; Messrs. W. Shakespeare, Piercy, Joseph Maas, Gawthrop, Blower, R. Hilton, Albert M'Guckin, and Frederick King; solo violinist, Mr. Rosenthal. The orchestra will be complete in every department, under the leadership of Mr. Rosenthal: Conductor, the Rev. W. H. Nutter.

THE success of last season seems to have inspired the committee of the Gloucester Choral Society with a laudable desire to maintain and, if possible, increase the credit of the Association. The first concert for this season is fixed for the 16th inst., and the programme will embrace the first part of Haydn's Seasons ("Spring") and Dr. Bridge's Cantata, "Boadicea," the accompaniments to the latter work to be played by the composer. For the solos the following vocalists have been engaged: Miss Annie Marriott, Miss Tunnicliff, Mr. E. Dalzell, and Mr. T. Brandon. Mr. C. Harford Lloyd will conduct, as usual. It is also intimated that J. F. Barnett's work, "The Building of the Ship," and Mendelssohn's "Elijah" are in contemplation for succeeding concerts, and it is hoped that liberal support will be accorded to the Society to enable the committee successfully to carry out their designs.

THE prospectus of the Aberdeen Choral Union promises two performances of Oratorio—the first (Handel's "Samson") announced for the 24th ult.—and one miscellaneous concert. The second Oratorio performance (Handel's "Messiah") will be given on January 4, 1882, and the miscellaneous concert on February 17. The principal vocalists engaged are Misses Anna Williams, Annie Marriott, Clara Samuell; Madame Trebelli, Miss Hope Glenn and Miss Bessie Palmer; Mr. Joseph Maas, Mr. Barton M'Guckin, Signor Vizzani, Signor Foli, Mr. J. H. Burges, Signor Ghilberti, and Mr. J. Addison Kidd: Solo violin, M. Musin; solo piano and accompanist, Signor Bisaccia; organist, Mr. W. Morrison; leader of the band, Mr. A. F. Rae; chorus, the Aberdeen Choral Union; and Conductor, Mr. John Kirby.

MISS MARIE NEWSON gave her first Concert on the 2nd ult., at the Surrey Masonic Hall, Camberwell, when she was assisted by Mr. Lazarus (clarinet), Mrs. Bucknall-Eyre (pianoforte), Miss Clara West, Mr. Arthur Thompson, and other distinguished artists. A feature in the programme was the performance by Mr. Lazarus of a Scena and Aria from the opera "Louise de Montfort," and of an "Air Varié" by Mohn. The *bénéficiaire* sang Mozart's Aria "Non più di fiori" (with clarinet obbligato), and was greatly applauded. Mrs. Bucknall-Eyre gave Chopin's Valse in A flat for the pianoforte with much effect. The programme also included Beethoven's Romance in F (violin). Mr. F. H. Cozens conducted with his customary ability.

THE practice meetings of the Leeds Orchestral Society have now commenced. The Symphonies of Beethoven, Haydn's "Military," and Mozart's "Jupiter" are down for rehearsal, with a view to the public performance of some of these works. For the Society's Concerts, which take place in December, February, and April, the band will be considerably augmented, and arrangements are pending with several celebrated concert-parties to assist the Society upon these occasions. Mr. J. Sydney Jones is the Conductor, and Mr. E. Watson the Hon. Secretary. The place of practice meetings is the Yorkshire Training College of Music, Victoria Square.

THE report of the Worthing Sacred Harmonic Society refers with pride to the two-days' Festival given last season, and noticed in these columns. In entering upon its tenth season, an appeal is made to all interested in the progress of music in Worthing and its neighbourhood to support the committee in making the future of the Society as musically successful as it has been in the past. That good music well performed will meet with due encouragement has been fully proved; and we sincerely hope that the small deficit which appears on the balance-sheet of the Society will next year be replaced by the welcome announcement of a large surplus.

THE winter concerts at the Great Eastern Railway Mechanics' Institute, Stratford New Town, were resumed on Tuesday evening, the 1st ult., with a miscellaneous concert, given by the Institution Singing Classes. The performances provided by the Entertainment Committee are certainly worthy of a greater share of patronage than they have received of late. In the one under notice there was some capital glee-singing by a choir of 40 voices, and the solos were performed in a highly creditable manner.

TO W. DONE, ESQ., WORCESTER.

The Musical Times,

The Evening Star.

December 1, 1881.

Words by JOHN LEYDEN.

Music by A. C. MACKENZIE

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PART-SONG

Andantino tranquillo.

SOPRANO. *p* How sweet thy mo - dest light to view, Fair star !

ALTO. *p* How sweet, how sweet thy mo - dest light to view, Fair

TENOR. *p* How sweet, how sweet thy mo - dest light to view, Fair

BASS. *p* How sweet, how sweet thy mo - dest light to view, Fair

Andantino tranquillo.

PIANO. *p* *cres.*

mf *pp* *p* to love and lov - ers dear; . . . While tremb - ling on the fall - ing

star ! *mf* *pp* *p* to love and lov - ers dear; . . . While tremb - ling on the fall - ing

star ! *mf* *pp* *p* to love and lov - ers dear; . . . While tremb - ling on the fall - ing

star ! *mf* *pp* *p* to love and lov - ers dear; . . . While tremb - ling on the fall - ing

mf *pp* *p* *cres.* dew, . . . Like beau - ty shin - ing through the tear,

dew, . . . Like beau - ty shin - ing through the tear, like beau - ty

dew, . . . Like beau - ty shin - ing through the tear,

dew, . . . Like beau - ty shin - ing through the tear,

THE EVENING STAR.
dolce, calando.

December 1, 1881.

dim.

like beauty shin - ing, shin - ing through the tear; Or hang - ing
dolce, calando. *mf.*

dim. shin - - - ing through the tear; Or hang - ing
dolce, calando. *mf.*

like beauty shin - ing through the tear; Or hang - ing o'er . . .
dolce, calando. *mf.*

dim. shin - ing through . . . the tear; Or hang - ing

p dolce, calando. *mf.*

o'er . . . that mir - - - ror stream, To mark each im - age, each *cres.*
o'er . . . that mir - - - ror stream, To mark each im - age *cres.*

... that mir - - - ror stream, . . . To mark each im - age *cres.*

o'er . . . that mir - - - ror stream, . . . To mark each im - age *cres.*

cres.

mf rit. *a tempo.* *pp* *cres.*
im - age tremb - ling there, Thou seem'st, . . . thou seem'st to smile with soft - er
mf rit. *a tempo.* *pp* *cres.*

tremb - ling there, . . . Thou seem'st to smile with soft - er gleam, To
mf rit. *a tempo.* *pp* *cres.*

tremb - ling there, . . . Thou seem'st to smile with soft - er gleam, . . . To
mf rit. *a tempo.* *pp* *cres.*

tremb - ling there, . . . Thou seem'st to smile with soft - er gleam, To
mf rit. *a tempo.* *pp* *cres.*

gleam, To see thy love - ly face so fair, . . . to see, . . . to see thy love - ly
 see . . . thy love - ly face, to see, . . . to see thy love - ly
 see thy love - ly face, to see, . . . to see thy love - ly
 see thy love - ly face so fair, . . . to see, to see thy face
 face so . . . fair, to see thy love-ly face so . . . fair.
 face so fair, to see thy love - ly face so fair.
 face . . . so fair, to see thy love-ly face so . . . fair.
 so fair, thy love-ly face so . . . fair.
 a tempo. p cres. a tempo. Though blaz - ing o'er the arch of night, The moon . . . thy
 a tempo. Though blaz - ing o'er the arch of night, of night, The moon thy
 a tempo. Though blaz - ing o'er the arch of night, of night, The moon . . . thy
 a tempo. Though blaz - ing o'er the arch of night, of night, The moon thy

tim - id beams out - shine, . . . As far . . . as thine each star - ry light, . . . Her rays can nev - er
 tim - id beams out - shine, As far as thine each star - ry light, . . . Her
 tim - id beams out - shine, As far as thine each star - ry light, . . . Her
 tim - id beams out - shine, . . . As far as thine each star - ry light, . . . Her

vie . . . with thine, . . . her rays can nev - er, nev - er vie with
 rays can nev - er vie with thine, her rays can nev - er vie with
 rays can nev - er vie with thine, her rays can nev - er vie . . . with
 rays can nev - er vie with thine, can nev - er vie . . . with

thine, Thine are the soft . . . en - chant - ing hours, When twi - light
 thine, Thine are the soft . . . en - chant - ing hours, When twi - light
 thine, Thine are the soft . . . en - chant - ing hours, . . . When twi - light
 thine, Thine are the soft . . . en - chant - ing hours, . . . When twi - light

lin - gers, lin - gers on the plain, And whis - - - pers to the clos - ing
 lin - gers on the plain, . . . And whispers to the clos-ing flow'rs, That
 lin - gers on the plain, . . . And whispers to the clos-ing flow'rs, . . . That
 lin - gers on the plain, . . . And whispers to the clos-ing flow'rs, That

flow'rs, That soon the sun will rise a - gain, . . . that soon, . . . that soon the sun . . . will
 soon . . . the sun will rise, that soon, . . . that soon the sun will
 soon the sun will rise, that soon, . . . that soon the sun . . . will
 soon the sun will rise a - gain, . . . that soon, that soon the sun

rise a - gain, that soon the sun will rise a - gain.

rise a - gain, that soon the sun, the sun will rise a - gain.

rise . . . a - gain, that soon the sun will rise a - gain.

a - gain, the sun will rise a - gain.

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HOFMANN'S dramatic Cantata "The Legend of the Fair Melusina" was given by the Grosvenor Choral Society, under the direction of Mr. G. R. Egerton, at the Grosvenor Hall, on the 18th ult. The soloists were Miss H. Greiffenhagen, Miss Lizzie Turner, Messrs. Thurley Beale, A. Baxter, and A. Roach; and the accompanists, Miss Florence Hartley (pianoforte) and Mr. D. Woodhouse (harmonium). The beauties of the work received ample justice at the hands of both the soloists and chorus. In the second part Mr. Thurley Beale sang "The Pirate," a new song by Duvivier, which, together with "Una voce" ("Il Barbiere"), by Miss Greiffenhagen, was encored. Miss Annie Daymond, R.A.M., gave a pianoforte solo by Walter Macfarren.

A GRAND Evening Concert was given at Woolwich in the Royal Artillery Recreation Rooms, on Tuesday, the 15th ult., by kind permission and under the patronage of the General commanding. The proceeds were given to the Parochial Funds of St. Michael's Church. The artists were Miss Catherine Penna, Miss Damian, Mr. Kenningham, and Mr. Thurley Beale; solo violin, Miss Lucy Rilev, all of whom were warmly applauded. The Royal Artillery band performed three selections with their wonted precision and ability. The concert was under the direction of Mr. Richard Lemaire, assisted by Mr. C. Warwick Jordan.

A HIGHLY successful performance of Handel's "Judas Maccabeus" was given by the Advanced Choir of the South London Choral Association on Tuesday evening, the 22nd ult., at the Surrey Masonic Hall, Camberwell, under the conductorship of Mr. Leonard C. Venables. The soloists were Madame Worrell (whose delivery of the air "From mighty kings" merits especial mention), Miss Marian Burton, Miss Rose Moss, Mr. Dudley Thomas, and Mr. Alfred Moore. The accompaniments were fairly played by the recently organised orchestral band of the Institute, under the leadership of Mr. T. E. Gatehouse. The audience was very numerous.

THE Annual Harvest Thanksgiving Festival was celebrated in Christ Church, Woburn Square, at evensong, on Thursday, October 27, when the ordinary choir was augmented by the members of St. George's, Bloomsbury. The service was fully choral, and comprised Magnificat and Nunc dimittis in F—composed specially for the occasion by the organist, Mr. W. G. Wood—and Barnby's anthem "I will give thanks." Before the benediction, Handel's "Hallelujah" Chorus was sung. Mr. E. H. Turpin ably conducted and Mr. W. G. Wood presided at the organ.

At the Brixton Choral Society's Concert on the 21st ult., Mendelssohn's "Lauda Sion" and Barnett's "Ancient Mariner" were performed to a crowded audience. The solos received efficient rendering from Madame Worrell, Miss Marian Burton, Mr. Edward Dalzell, and Mr. J. T. Hutchinson. The accompaniments were played by Mr. John Harrison (pianoforte) and, in the first work, also by Mr. Charles Wilkes (organ), and the concert was conducted by Mr. W. Lemare with his accustomed care. Cowen's Cantata "The Corsair" and Macfarren's Cantata "Christmas" are announced for the next concert on the 19th inst.

AT the annual meeting of the Metropolitan Liedertafel, at Melbourne, held on the 26th September last, the managing committee congratulated the members upon the continued prosperity and increasing popularity of the Society. It appears that during the past year the subscription list reached the maximum number allowed (777), and that the applicants for membership are now unprecedentedly large, the names of no less than 170 candidates for admission being registered. The number of performing members has also considerably increased, so that the permanent success of the Association seems now perfectly assured.

ON the occasion of his benefit at the Gaiety Theatre, Herr Meyer Lutz was presented with a valuable gold mounted ivory baton, subscribed for by the members of the company and friends as a token of their esteem and appreciation of the musical talent of the Conductor. The baton was manufactured by Messrs. Köhler and Son, of Victoria Street, Westminster.

A CONCERT in aid of the Organ Fund of St. John's Church, Great Marlborough Street, was given in Neumeyer Hall on Thursday, the 17th ult. The solo pianist was Madame D. Annetta, who gave an effective rendering of Chopin's "Valse Brillante" and the Fantasia "Old English Air" (Tito Mattei). Signor Meo played with great brilliancy and power the violin solo, "Scène de Ballet" (De Beriot), and an excerpt from "Faust" (Gounod). Songs were also given by a number of amateurs, accompanied on the pianoforte by Mr. G. F. Bruce.

A VERY good Concert was given on the 21st ult. by the choir and friends of Christ Church, Bermondsey, in the adjoining Schoolroom. Mr. Stretton Swann presided at the piano, and played two solos with his usual ability. Several songs were given during the evening, the vocalists being Miss Thompson, who gave a good rendering of "The angel at the window" (Tours), and Mr. Whitaker, whose singing of "Big Ben" and "The chief mate's story" (Pontet) was much admired. The room was filled by a thoroughly appreciative audience.

A CONCERT was given at the Lecture Hall, Salisbury Street, Rotherhithe, on the 8th ult., by the members of the Rotherhithe Sacred Harmonic Society. The first part consisted of Handel's "Dettingen Te Deum." The choruses were sung by the choir, and the solo parts were ably sustained by Miss Sugden and Messrs. Olney, Holman, and Trotman, Mr. Blyth conducting in a very efficient manner. The second part was miscellaneous, including several vocal solos, admirably rendered. The Concert was most successful.

MISS FLORENCE WYDFORD gave her Annual Concert to a crowded audience at "The Horns," Kennington Park, on Thursday evening, October 27. The *béneficiaire*, who sang "Some day" (Milton Wellings) and "Life's uphill" (Scott Gatty), was assisted by Miss Agnes Larkcom, Miss Jessie Royd, Miss Josephine Pulham, and Miss Bessie Waugh (pianoforte)—the last of whom was rapturously encored—Messrs. Percy Blandford, Henry Suter, Henry Behling, and Thurley Beale; Messrs. Geo. F. Smith and Adel J. Eyre (Conductors).

A CHORAL Festival was held at St. Mary's, Brookfield, Dartmouth Park, N., on Thursday evening, the 24th ult. The choir, augmented for the occasion to sixty voices, sang as the anthem a selection of eight numbers from "St. Paul," and at the conclusion of the service Handel's "Hallelujah" Chorus, the canticles being sung to Tours in F. The accompaniments were played by a string band, led by Mr. E. Halfpenny, and the organ, which was most ably played by Mr. A. Wilkinson Jones, F.C.O. Mr. Henry J. B. Dart, Choirmaster, conducted.

MR. SYDNEY H. BECKLEY at his first Concert, on the 24th ult., at the Athenæum, Shepherd's Bush, introduced an excellent programme, which was much appreciated by a large audience. Miss C. Penna, Mdlle. Hélène Arnim, Madame Mudie-Bolingbroke, and the concert-giver supplied the vocal portion, and, together with Miss E. Lawrence and Miss Mabel Bourne (pianoforte), Mr. C. Fletcher (violin), and Mr. J. Adolphe Brousil (violoncello), won much applause for their efforts. Mr. Albert Lowe and Mr. F. Penna officiated as Conductors.

MR. WALTER WESCHÉ gave a very successful Organ Recital at the Angell Town Institution, Brixton, on the 5th ult. The programme included an Overture by Himmel, the D major Fugue of Bach, and a new Fantasia for Organ and small Orchestra by Mr. Wesché, the accompaniments being played on the pianoforte. Mr. Wesché was recalled at the end of his Fantasia. Miss Newson and Mr. D. Trevor-Roper were the vocalists, and Mr. W. Lemare presided at the pianoforte.

ON All Saints' Day a Festal Evensong was celebrated in the church of All Saints, Blackheath, when the choir was assisted by some of the members of the choir of St. Paul's Cathedral. Mr. C. E. Tinney's Magnificat and Nunc dimittis were well sung, and the Anthems were "The Wilderness," by Sir J. Goss, and the "Hallelujah" Chorus. Unfortunately the final chorus in "The Wilderness" was taken much too quickly, and this rather spoiled what would otherwise have been a successful rendering.

THE Choir of St. Alban's, Holborn, gave a selection of sacred music on Monday evening, the 21st ult., St. Cecilia's Eve. Mr. Farquharson Walenn, Organist, presided at the organ and there was in addition a small orchestra. The selection consisted of well-known anthems, solos, and organ pieces, the solos being efficiently rendered by Messrs. Alfred Moore, Knott, and Powell. A Grand Solemn March, composed specially by the Organist for the occasion, was performed during the collection.

WE understand that Mr. Harry Wall has recently again demanded the penalty for the singing at a concert without permission the popular ballad, "She wore a wreath of roses." This song was included in a list of works under Mr. Wall's control which we gave in our June number, but we take this opportunity of again cautioning promoters of concerts against including it in their programmes without first obtaining permission.

THE usual monthly Concert of the St. George's Glee Union was given at the Pimlico Rooms on the 4th ult., the programme consisting of a miscellaneous selection. The vocal soloists were Miss Forester, Miss Alice Roselli, Mr. C. W. Small, Mr. R. F. Roberts, and Mr. Chaplin Henry; and Miss Edith Mahon and Miss Luenda Smeaton contributed pianoforte selections. Mr. Joseph Monday conducted, and Mr. F. R. Kinkeee accompanied.

THE Ayr Choral Union announces two Concerts during the coming season, at the first of which, on the 15th inst., Mendelssohn's "Elijah" will be given; and at the second, on January 27, 1882, Gade's Cantata, "The Erl-King's Daughter." The vocalists are Miss Anna Williams, Herr Ludwig, and Mr. Frederick King—the London Orchestra, engaged for the Union's concerts in Glasgow and Edinburgh, performing at both Concerts.

AN Organ Recital was given on the 8th ult., in St. Saviour's Church, Northumberland Street, Poplar, after shortened evensong, by Mr. Humphrey J. Stark, Mus. Bac., Oxon., F.C.O. The programme was selected from the works of Mendelssohn, Smart, Salomé, Bach, and Liszt; and also included a melody composed by Mr. Stark. The Recital was attended by a very appreciative congregation.

THE third series of Saturday Popular Entertainments in connection with the Emanuel Church, Northwick Terrace, Maida Vale, commenced on the 5th ult., at the Infants' Schoolroom, Richmond Street. Under the direction of Mr. W. C. Waller Goodworth, a selection of part-songs, operatic choruses, &c., will be given by the recently formed Maida Hill Choral Association during the present season.

AN Organ Recital was given on Saturday, the 19th ult., at the Angell Town Institution, Brixton, by Mr. C. J. Frost, Mus. Bac. The programme was well selected, and the excellent performance of Mr. Frost was thoroughly appreciated by the large audience. The vocal illustrations were rendered with much effect by Miss Alice Sprague and Mr. A. Greenwood. Mr. Lemare accompanied.

MENDELSSOHN'S music to "Oedipus at Colonus" was performed on the 8th ult. at the Walworth Literary and Scientific Institution, under the direction of Mr. Gadsby. The music was excellently given, and the characters in the drama were most effectively sustained. The accompaniments were well played by Mr. W. R. Kirby (pianoforte) and Mr. G. J. Smith (harmonium).

MESSRS. GILBERT AND CLAY'S operetta "Ages Ago" was revived with much success on the 21st ult., at St. George's Hall, the characters being sustained by Misses Edith Brandon and Fanny Holland, and Messrs. North Home, Alfred Reed, and Corney Grain. Mr. Clay has rewritten portions of the music, and added a new duet for soprano and tenor.

HERREN LAISTNER, MAHR, AND LEU announce the second series of their Trio Concerts, the first of which will take place on the 8th inst. at the Marlborough Rooms. The programme will include Trio by Saint-Saëns and Trio, in D minor, by Schumann.

THE Erith Choral Society, which has commenced its ninth season, will give a performance of "Elijah" at Christmas under the direction of Mr. Richard Lemaire, its Conductor, with orchestral accompaniment.

MENDELSSOHN'S "Elijah" will be performed at Tenby, South Wales, on the 2nd inst., the principal vocalists being Madame Lemmens-Sherrington, Madame Enriquez, Mr. Hollins, and Mr. Bridson. The chorus will consist of 100 voices. Conductor, Mr. W. Terence Jenkins, Organist of the Parish Church.

THE fourth annual Advent performance of Handel's "Messiah," at St. John's Church, Ealing, will take place on Wednesday the 21st inst. The soloists will be Mrs. Fawcett, Madame Marie Belval, Mr. Arthur J. Thompson and Mr. H. Scott. Mr. E. H. Turpin will, as usual, be the Organist.

THE season of Italian Opera at the Lyceum Theatre, under the direction of Mr. Samuel Hayes, was brought to a sudden termination on Monday evening, the 14th ult., the Director announcing, by advertisement, the next morning, that the money would be refunded at the box-office to all persons who had taken seats in advance.

THE new organ, built by Hunter and Co. for St. James's, Stepney, was opened on Sunday, the 20th ult., by Dr. Sloman. Short recitals were given after the morning and evening services to large congregations. Amongst the pieces played were a Concerto in B flat (Handel) and St. Ann's Fugue (Bach).

IN consequence of the Christmas holidays it will be necessary for us to print the January number some days earlier than usual. All matter and advertisements intended for insertion in this number should, therefore, reach the office on or before the 20th inst.

MR. GEORGE ROBERTSON SINCLAIR has been appointed by the Chapter, Organist to Truro Cathedral. Mr. Sinclair has been for nearly three years past Deputy-Organist at Gloucester Cathedral.

SPECIAL Services will be held at St. Mark's, Camberwell Coburg Road, Old Kent Road, every Friday evening during Advent, commencing at 8 o'clock, at which Organ Recitals will be given by Mr. Alfred Physick, the Organist.

REVIEWS.

Geschichte der Musik. Von August Wilhelm Ambros. Second Edition. 4 Vols. [Leipzig: F. E. C. Leuckart (Constantin Sander), 1879-81].

No better proof of the standard worth of the above History of Music could be cited than the fact that after the lapse of but a few years the issue of a second edition of so elaborate a work should have become necessary. Ever since the first appearance, however, of these volumes, during a period extending over sixteen years—the final volume having been published in 1878—their importance has been practically acknowledged by copious extracts from and frequent references to them which have appeared in the more recent publications on the same subject both in Germany and elsewhere. Ambros' work is, in fact, unique as far as its general artistic aims are concerned, and especially in reference to the historical ground covered by it. Regarding the former, the author has himself explained his standpoint in these words (we are quoting from his "Sketches and Studies for Friends of Music"): "It will not have escaped the reader of my History of Music that I could form a clear conception of the artistic spirit of this or that period only by viewing it in its totality; that to my mind music, painting, sculpture, and architecture appeared to be the manifestations of one and the same intellectual movement of a particular epoch." Such broad views as here expressed—views akin, in fact, to those entertained in another sphere of modern artistic strivings, by the believers in the so-called "Art-work of the Future"—if applied to the study of the artistic life of a more or less remote Past, could not fail, at any rate, to open some fresh and novel aspects upon the history of a subject where so much remains as yet to be cleared up. But the author's artistic convictions are evidently the result of an exceptional general culture, to which have been added an elasticity of mind and a capacity for minute historical research which are truly surprising. Furnished with such rare qualifications for the performance of his

task, the author has been enabled to produce a series of sympathetic and comprehensive pictures of the position occupied by the art of music at different periods, and he has endeavoured to show how far this art has penetrated the national and social life of the people with whom he was dealing. His is not, indeed, a history of an isolated art; it is an analysis of the origin and growth of music in its intimate relationship to the general progress of culture and the development of the sister arts. It must remain a matter of great regret, therefore, to the student of art-history that a longer span of life was not allotted to so able an exponent of the subject as to have enabled him to carry on his work to a more recent epoch of musical development. The fourth volume, in itself but a fragment, was published after the death of its author, which occurred in the year 1876, and thus the historical exposition concludes somewhat abruptly with the termination of the Middle Ages.

Ambros divides the first volume of his history into three parts. In the opening part the conjectural origin of musical art is ingeniously dealt with, and is followed by a description of the practice of music among earlier civilised nations, viz., Chinese, Hindoos and Arabs. The second part introduces the reader to the state of musical cultivation among the Egyptians and the Semitic races, separate chapters being devoted to the musical instruments used by them. The music of ancient Greece, with its elaborate tonal systems, occupies the greater portion of the third part, which concludes with the decay of the antique music at the hands of the Romans, and the dawn of the Christian era. The second volume deals, in two parts, with the early Christian art, Gregorian song, the time of the Carolings, Hucbald of St. Amand and the organum, Guido d'Arezzo and solmisation, troubadours and minstrels, minnesingers, volkslied, mensurale music and counterpoint, Wilhelm Dufay, and Antonius Busnois. In the third volume, which is again divided into three parts, an exhaustive account is rendered of music in the Netherlands, from Johannes Okegham and Josquin de Pris to Orlando Lasso, which is followed by a description of the state of the art during the same period in Germany and England, and the volume concludes with the Italian renaissance during the fifteenth and sixteenth centuries up to the time of Palestrina. The fourth and final volume treats of Palestrina and his influence upon contemporary art, and leads up eventually to the *dramma per musica*, i.e., the birth of modern opera in the early part of the seventeenth century. We must be satisfied with having drawn attention to the exhaustive contents of these volumes by indicating the headings of the principal chapters, and can only reiterate our previous remark that no one interested in the subject of which it treats can, after perusal, lay the book aside without regretting that after having been conducted through the magnificent dome of the music of the Middle Ages the author should not also have led him on to the smiling fields and pastoral surroundings of the period which followed. There can be no doubt, however, that the task accomplished by Ambros with such conspicuous success covers the most obscure periods of art-history, involving a mass of original and most painstaking research, from which it would seem scarcely possible to emerge with a clear and objective conception of the period to be described. Thus, the author justly remarks in his preface to the first volume, "The history of music . . . has necessarily to deal with the frequently dark and abstruse musical theories of past centuries, even though it should sometimes fatigue the reader in its progress. . . . To demonstrate, moreover, the spiritual or aesthetical significance of a musical composition, without either actually reproducing it or transcribing it in notation, is an almost impossible task. . . . So long as 'historical' concerts, such as are given occasionally at Paris, Leipzig, &c., have not become permanent institutions which for the musical amateur will be what picture-galleries are to the lover of painting, so long will the work of the historiographer of music be but halfway satisfactory." And this leads us to observe, in conclusion, that the frequent practical illustration desired by Ambros, as indicated in the passage just quoted, has led to the introduction into the text of these volumes of numerous musical pieces and specimens illustrative of different periods and nationalities,

which considerably enhance the practical value of the work. In addition to these examples embodied in the book itself, another volume is now in the course of publication, consisting of a number of compositions of the fifteenth and sixteenth centuries, collected by Ambros in the course of his researches, and which have never before been published. We earnestly recommend those among our readers who are sufficiently acquainted with the German language to study this excellent historical work, and those who are not may at least derive much interesting information from its Musical Appendix, of which three parts have so far appeared.

Les Mélodies Grégoriennes, d'après la Tradition. By the Rev. Father Dom. Joseph Pothier.

[Tournay: Desclée Lefèvre et Cie.]

ANY lengthened notice of this work would scarcely be suited to the pages of THE MUSICAL TIMES. The traditions of the Roman Liturgy cannot be wholly restored apart from the Latin language in which it was written and sung. M. Pothier, the author of the new work on Gregorian music, is a learned Benedictine who has consecrated more than twenty years to the study of the subject. He follows in the footsteps of Dom. Guéranger, whose labours in the service of liturgical reform or, more properly, restoration, were solemnly acknowledged by the late Pope Pius IX. It was the ambition of M. Guéranger to search everywhere for all that was thought, done, or most loved in the Church in the Ages of Faith. The study of the past, to which his and other similar researches on behalf of liturgical traditions have given rise, has also, in the opinion of M. Pothier, led to much progress in our knowledge of early Christian art, literature, and philosophy. Music, so intimately connected with the ancient Liturgy, has been specially benefited. Notwithstanding the glories of the modern art, men have turned towards the earliest times to find if there be not some secrets still that are worth rediscovering. With such objects were reprinted in fac-simile the antiphonaries of St. Gall and Montpellier in the Remo-Cambrian editions of the Gradual. But, according to M. Pothier, the imperfection of that edition, which otherwise has so faithfully reproduced the mere music notation of St. Gregory, was that the groupings of the notes and the various modes of expression indicated by the several characters, signs, or neumes were either lost sight of or not thoroughly and traditionally presented. It was, however, remarked at the Musical Congress at Paris in 1866 by Canon Gontier, of Mans, a friend of the Abbé Guéranger, that the latter in his monastery had succeeded in giving to the Gregorian melodies an accent and rhythmic expression no one would have thought them capable of receiving. It was a revelation, and suggested the possibility of this style of intonation being some precious relic of the past—an echo, feeble indeed, but genuine, of Gregorian traditions. Subsequently the idea occurred to Dom. Guéranger to carefully collate and reprint the monastic graduals and antiphonaries. The fact in the end became confirmed that all the melodies of the Gregorian repertory have been preserved integrally, note for note, and group for group, in manuscripts anterior to the sixteenth century, and that all that was wanting was to restore the traditional method of singing or intoning the notes. As we understand M. Pothier's design, this restoration is the special object of his work; and in his preface he expresses the hope that his labours may be appreciated by musicians in general—or, as he calls them in his own idiom, *musiciens profanes*—and especially by those amongst them who consider that modern music has need of regeneration, and of being again steeped in the living sources of old inspiration; and that the music of the past, when better known and when enriched by such legitimate resources as the present day can offer, may yet be hailed as the veritable music of the future. The incomparable melodies of the ancient liturgy, that our forefathers did not scruple to call inspired, are assuredly, says M. Pothier, more appropriate to the sacred text, and more intimately united with the sacred ritual, than the most vaunted compositions of modern art; and their appropriateness is, even on account of their hieratic forms, at first strange-sounding, but to the initiated a source of beauty and a proof of superiority. It is needless to add that a work so piously conceived is

thoughtfully executed in regard to technical details, from the familiar gamut, or system of scales, to the more abstruse signs of accent, rhythms, and expressions comprehended in the general term *neumes*; and in this latter regard the work of M. Pothier will be found of great value to those specially interested in the subject. The typography of the work, including valuable tables of neumes, clefs, &c., is simply excellent, and worthy of its origin, the "Imprimerie Liturgique de St. Jean l'Evangeliste" at Tournay.

Fourth Mass (in C). Composed by L. Cherubini. Edited, and the pianoforte accompaniment arranged, by Berthold Tours. [Novello, Ewer and Co.]

In the "Memorials of the Life of Cherubini," by E. Bellasis, the author states that the numbering of the composer's masses is incorrect, and that the one now before us should be No. 6, instead of No. 4. As the work, however, in full score, was published for the author in Paris bearing on the title-page "Quatrième Messe Solennelle," we think that Mr. Berthold Tours, who has with his accustomed care edited the Mass, is perfectly justified in retaining the composer's own numbering. The great interest excited by the performance of the Mass in D minor at the recent Worcester Festival has once more drawn attention to Cherubini's works; and the appearance of the Mass in C (whatever may be its number) in the familiar octavo edition which has popularised so many of the standard sacred works, will most certainly be greeted with pleasure by the numerous choral Societies now arranging their programmes for the coming season. The work contains an Offertorium and "O Salutaris" in place of a Benedictus. All the movements are extremely melodious; and for a well-trained choir the music throughout presents no remarkable difficulties. The indications of the score are, as usual, an important feature in this edition; and the pianoforte accompaniment reflects much credit upon the editor. We may add that the Mass was performed at Manchester, by Mr. C. Hallé, on the 3rd ult.

Notes of a Pianist. By Louis Moreau Gottschalk. Edited by his sister, Clara Gottschalk. Translated from the French by Robert E. Peterson, M.D.

[Philadelphia: J. B. Lippincott and Co.]

THERE can be no doubt that it is as difficult a matter to make a popular book artistic as to make an artistic book popular; and if we say therefore that "Notes of a Pianist" confirms this assertion, it by no means proves that, apart from any such intention, we do not believe that the author has been successful. As a pleasant work of travelling gossip we may conscientiously recommend it; and all who take interest in the career of a pianist and composer whose individuality was strikingly apparent both in his playing and writing, will assuredly accompany him on his many long journeys with much pleasure. Born in New Orleans, Gottschalk was on his mother's side a Creole, his father being an Englishman; and it is truly stated in the biographical sketch which precedes these "Notes" that what rendered this artist so attractive "was due to the two natures which he thus inherited, for he possessed the warmth of heart which characterises the Creole and the dignity of manner so peculiar to the English." It would be impossible to give any idea of the varied contents of the bulky volume before us—the substance of a diary kept by Gottschalk for very many years—but we may say that, in addition to a faithful—perhaps even too minute—record of his own artistic life, we have many highly interesting anecdotes of the numerous artists with whom he was professionally associated; and we can assure our readers that, however they may desire that music should have been made more prominent, the book is never dull.

Bostanai. A Sacred Cantata. Composed and dedicated to the memory of several late lamented illustrious members of his community. By the Rev. M. Hast, First Minister of the Great Synagogue, London.

No publisher's name appears on the title-page of this work, and we may presume, therefore, that it is not intended for circulation beyond the members of the author's community. But then why send it for review? Sacred

Cantatas, written by composers whose names are sufficient guarantee for at least skilful workmanship in all they attempt, are quite plentiful enough to engage the critic's attention; and amateurs, therefore, who merely write a few smooth vocal pieces and term the collection a "Cantata," should be frankly told that there is no room for them in the busy world of real art. Having taken up Mr. Hast's composition, however, as a specimen of its class, we may say that, although simple in construction, the writing throughout is careful and generally grammatically correct—the setting indeed of the text in many parts showing much sympathetic feeling—but the dead level of commonplace harmonies becomes often tiresome; and we can scarcely admit the good motive which called the Cantata into existence as an excuse for its publication. The "Chœur des Dames à deux voix," which concludes the first part, and the Andante in A minor, beginning with the words "If man's life but for one year endures," may be cited as amongst the best numbers in the work; but at page 57 what can be the meaning of writing the part for Bass voice in the Treble clef?

Stars of the Summer Night. Serenade. Chorus for S.A.T.B. Words by Longfellow. Music by J. Marshall. [Huddersfield and Bradford: Wood and Marshall.]

In spite of some rather abrupt changes of key, this composition is extremely effective—in parts indeed giving indication that the composer is capable of better things. The melodiousness of the principal subject and the careful manner in which the voices are written for throughout will doubtless make it a favourite with choral Societies; and that it will be warmly received by a mixed audience was proved by the applause bestowed upon it at the recent Huddersfield Musical Festival, for which we believe it was expressly written.

The Starlings. Song. Words by Charles Kingsley. Composed by John More Smieton. [Howard and Co.]

THERE is some feeling for melody in this song; but the wearisome effect of the tonic and dominant harmonies of G minor is but partially compensated for by the repetition of the same harmonies in the tonic major. Change of key—especially that from major to minor—is too often mistaken by inexperienced writers for change of thought; and Mr. Smieton has yet to learn that simple songs need not be monotonous. Let him study even the small vocal works of the great writers, and he will find in each a genuine idea, treated with a master's touch.

Out of the Deep. Anthem for solo and chorus. By Francis Edward Gladstone, Mus. Doc. [Novello, Ewer and Co.]

THIS anthem, as the title-page informs us, was composed expressly for the Choir Benevolent Fund, and is especially suited for the Church's penitential seasons, Lent and Advent. It opens with an expressive subject in F minor, to the words "Out of the deep have I cried unto Thee O Lord, Lord, hear my voice." This is treated contrapuntally, as is also the next phrase to the words "O let Thine ears consider well the voice of my complaint." Then follow a short bass solo and a "verse" of the choral type; the latter, though also short, being an important feature in the composition. The concluding movement, in F major, possesses little individuality, and therefore calls for no special comment; but on the whole, the anthem is a good specimen of vocal composition.

Hosanna! A short, easy, full Anthem for Parish Choirs. By Albert Lowe. [Novello, Ewer and Co.]

No doubt this anthem will become widely known, for the composer is fortunate in having adopted what may be termed the popular and picturesque style of anthem writing, which, by the way, has much in it to be commended. The plan of this composition is by no means original, neither does the author display much musically skill in the manner of writing down what in many instances are very attractive ideas. Notwithstanding this, however, the anthem, upon the whole, is a bright and pleasant composition, and suited, as the title sets forth, for parish choirs, while its joyous character fits it well for the forthcoming Christmas season.

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The Organist's Quarterly Journal of Original Compositions. Edited by William Spark, Mus. Doc. [Novello, Ewer and Co.]

This publication has now reached the very respectable age of thirteen years, and no doubt it has in that time exercised a considerable influence both upon composers for the organ, and performers upon that instrument. In looking back over the long vista of compositions embraced in this period, we find a very fairly representative collection of pieces, the study of which will give, upon the whole, a very good idea of the condition of organ music in at least three of the musical countries of Europe: Germany, France and England. No doubt the difficulty of sustaining a tolerably level standard of excellence in each number is great, but even allowing a generous margin for difference of opinion, there are many pieces to which the words launched at an unfriendly critic in the editor's preface to the current number may be applied with justice. "Cold mechanical music, of great correctness but little beauty, without genuine melody or that tenderness of heart which inspires happy touching thoughts," can not unfrequently be found in the pages of this journal; and, on the other hand, music quite as regrettable, of the light and flippant school, is not entirely a stranger. At the same time it would be very ungrateful not to remember the many excellent and varied examples of organ music which, it is not perhaps too much to say, might not have seen the light had not this periodical been in existence. Of the two numbers now before us we can safely say that they sustain the reputation of this publication. In them is to be found music for musicians of very different shades of thought, and also pieces suited not only to the adept, but to the less skillful player. In the number for July we must single out for favourable mention "Two short and easy preludes," by Charles Joseph Frost, both graceful and interesting, and, as the title suggests, easy; also a Minuet by James J. Pye, Mus. Bac. The Fuga at the commencement of the number, which is of a severer kind of excellence, would make an effective voluntary if played upon a large organ. In the current number the B.A.C.H. fugue, by W. Conradi, is perhaps the most important item.

Elementary Principles of Music and Elements of Harmony, adapted for those Studying the Pianoforte. By W. Adlington. [Wood and Co.]

MR. ADLINGTON tells us that he has written this little work especially for those who do not intend to study the whole theory and science of music; and viewed in this light we think he has successfully accomplished his task. The conventional method of writing the minor scale—with the sixth and seventh raised in ascending, and restored to the signature in descending—is given; and the chromatic scale ascending in sharps and descending in flats—without a word as to how it is to be noted when a number of sharps or flats are placed at the signature—also appears, as it has so long appeared in the instruction-books of the past. We will not here stop to discuss these questions, but are certain that the author will thank us for saying that the word *affoggiatura* comes from *affoggiare* (with two "g's"); and that what he calls a "short *affoggiatura*" is an *acciaccatura*. *Appoggiare* signifies to lean upon, and *acciaccare* to crush; and the two musical words derived from these verbs precisely express their meaning. We also wish to call Mr. Adlington's attention to the second exercise at page 44, the key of which would assuredly puzzle any student. These little defects could be easily remedied in a new edition; and as we see by the title-page that the copy of the work forwarded to us belongs to the "fifth thousand," they evidently must for some time have escaped detection. We are glad to find handbooks of this kind increasing; for it is unquestionably good to secure a solid foundation to build upon—even if you should never build.

O ye that love the Lord. Anthem. Composed by F. A. W. Docker. [Novello, Ewer and Co.]

This is an anthem of a very manageable length in three movements. The first opens with a soprano solo in F, 3:4 time, the melody of which is distinctly vocal and pleasing, and also easy of performance. It is then repeated in

harmony by the chorus. We may be allowed to mention that the time-word *adagio* is rather misleading; the metronome mark being 104 to the crotchet. The second movement, which is in the dominant, opens with a vigorous and effective lead for the basses, followed by a second subject for trebles. The first subject is then taken up by the full choir, when this short movement is brought to a close. The following movement, in the tonic, to the words "Rejoice in the Lord, ye righteous," is, like its predecessor, bright, spirited, and easy, and brings this unpretentious but effective composition to a satisfactory termination.

There were shepherds abiding in the field. Easy Anthem for Christmas. By E. A. Sydenham. [Novello, Ewer and Co.]

This is another competitor for favour this Christmas-tide, and in many ways it is well deserving of it. Though it does not exhibit great powers of invention on the part of the composer, yet, on account of its generally melodious character, it may be said to be a gain to music of this class; and choirs of not very great resources ought to be acquainted with this tolerably short anthem before making their selection for Christmas-Day.

Reverie, in D flat. For the Pianoforte. By Claudio H. Couldry. [Lamborn Cock.]

It is not often that in passing through the mass of pianoforte music forwarded to us for review our attention is arrested by a composition upon which we can conscientiously bestow more than qualified praise; but Mr. Couldry's *Reverie*, although simple and unpretending, is so full of melodic grace, and the theme is so tenderly and artistically treated throughout, that we unreservedly commend it to those amateurs who, whilst wanting something both new and "pretty," are not disappointed when they find that a piece is a little out of the groove into which our "drawing-room music," as it is termed, seems rapidly settling down. Apart from the tunefulness of the principal subject, we are especially pleased with the ornamental passages which grow around it. At the pause towards the conclusion, the two short cadences are most effective, and the coda is in thorough sympathy with the character of the piece. We are glad to welcome a composer who can by such legitimate means invest a mere piece with so much interest.

Holy Worship. A Sacred Song. Words by L. C. C. Composed by A. E. Tozer. [Novello, Ewer, and Co.]

THERE is good feeling for sacred music evidenced throughout this song, but the prayer of the choirboy—"Open Thou our lips, O Lord, and our mouth shall shew forth Thy praise"—requires something more than smooth and faultless writing to arrest the attention. The truth is that texts like these are sufficiently sanctified without the aid of musical setting, and it is genius alone which can intensify their effect upon the mind by such means. The quaver accompaniment in the portion which leads up to this prayer wants relief. The best part of the song is where the modulation into B major occurs, on the words "For he knew that Christ was there."

Call the ewes to the knowes. Duet. The words adapted from Robert Burns. Composed by John Bulmer, M.A. [Novello, Ewer and Co.]

THE only defect in this Duet is its monotony. The melody is attractive, with just enough Scottish character to adapt it to the words, and the harmonies are well written throughout; but the effect of the voices singing separately and then together almost the same notes becomes tiresome, even with the slightly varied accompaniment. Certain indications in this unpretending vocal piece seem to suggest that the composer might do better things.

The King and the Miller of the Dee. Poetry by Charles Mackay. Music by Alfred Blume. [B. Williams.]

As baritone singers are by no means plentifully supplied with effective songs, they will be glad to hear of this really excellent addition to their stock. The bold modulations in the music give much force to the conversations of the

happy Miller with "King Hal"; and in every case the accompaniments are in perfect keeping with the words, which we need scarcely say are good enough to lighten materially the task of any composer. We are pleased to find that Signor Foli has already sung this composition in public, and trust that other equally competent vocalists will follow his example.

March. For the Pianoforte. By Fred. A. Dunster.

[A. Cox.]

A MARCH original enough to make its way through the crowd of such pieces published in this prolific musical age is indeed a rarity; but Mr. Dunster has at least given us a bold theme in C minor, with a second part in the relative major, and a trio in A flat major, which contrasts well with the principal subject. In the last page, where the accompaniment in octaves occurs, we could wish that the interrupted close on the sixth of the scale, which is taken twice over, had been written without the consecutive fifths, a defect easily remedied by doubling the third of the second chord.

FOREIGN NOTES.

THE recent stage representation of Liszt's oratorio "St. Elizabeth," given in honour of the composer's seventieth birthday at the Hoftheater at Weimar, has proved but a moderately successful experiment. The performance was conducted by Herr Lassen before a very numerous audience.

Herr Angelo Neumann's projected "Lohengrin" performances at the French capital have met with opposition on the part of M. Lamoureux, the late *chef d'orchestre* of the Grand-Opéra, who claims the right of first production of the work in Paris. An action-at-law has, it is said, been instituted by Herr Neumann to decide the question, but, whatever the result, it appears certain that Wagner's masterpiece will be introduced to Parisian audiences during the coming year.

A correspondent writes to us from Dresden: "On the 12th ult., the Dresden Hoftheater presented for the one hundredth time Weber's 'Euryanthe,' an opera which was produced in London in June, 1833, but which has since been hardly heard of there. A curious feature of the present commemoration was the printing of the original programme of the opera—of March 31, 1824—by the side of the new one. What was then styled the 'Königliches Deutsches Schauspiel' has since been converted into the 'Königliches Hoftheater,' and the highest prices have risen from 16 groschen (1.60 marks) to 50 marks. But the programme says nothing of the enormous changes which have taken place in Dresden during these fifty-seven years, among which not least ranks the 'design and completion of the splendid opera-house itself.'

A new Requiem by Friedrich Kiel was produced for the first time by the Berlin Singakademie on the 20th ult. We render an account of the event in another part of our present issue.

The Berlin *Musik Welt* contains in two of its recent numbers some interesting analytical observations on the music of the first and part of the second act of Richard Wagner's latest music-drama, "Parsifal." The analysis (from the pen of Herr Paul Schumacher) is based upon the pianoforte score of the work, so far as it has been completed by Joseph Rubinstein, and which is now in course of publication by Messrs. Schott, of Mayence.

The executors of the late Johann Maria Farina have, the *Signale* says, handed the sum of 18,000 marks to the treasurer of the Cologne Conservatorium, for the purpose of founding two free scholarships at that institution, which will bear the name of the testator.

Among the numerous tokens of esteem received by Ferdinand Hiller on the occasion of his recently celebrated seventieth birthday was a laurel wreath presented to him by his Viennese friends, inscribed with the names of Brahms, Brüll, Goldmark, Bauerfeld, Laube, Hanslick, and many others well known in the artistic world.

Marie Wieck, the excellent pianist, and sister of Clara Schumann, is just now engaged upon a most successful concert-tournée in Sweden and Norway.

Eduard Lassen, the composer of incidental music to Goethe's "Faust," has just completed the composition of

similarly illustrative music to Calderon's "Circe," which is to be performed (with Otto Devrient's version), during the present month at the Hoftheater of Weimar.

We extract the following from the *Allgemeine Deutsche Musik Zeitung*: "The Imperial opera of Vienna has just celebrated an interesting anniversary. On November 3, 1821, i.e., sixty years ago, Carl Maria von Weber's opera 'Der Freischütz' was produced for the first time here at the Hoftheater, near the Kärnthnerthor. The opera met with great success, and was given on February 2, 1829, for the one hundredth time. An especially brilliant performance of the work took place on May 17, 1846, at the Theater an der Wien, when Jenny Lind sang the Agatha, Tichtatschek was the Max, and Staudigl the Caspar. At the new Imperial Opera House the opera has received, from January 1, 1870, to September 23 of the present year, ninety-one representations. At Berlin five hundred performances of 'Der Freischütz' have so far taken place. In Italy also, in spite of its purely German melodies, the opera has made many friends. In 1872 'Der Freischütz' was brought out at the Teatro della Scala of Milan, under the title of 'Il Franco Cacciator.' The Teatro Apollo, of Rome, was the second Italian stage where Weber's masterpiece was produced, viz., on November 25, 1874; but, according to Italian custom, a ballet in nine tableaux had to be introduced between the second and third acts."

The first numbers of a weekly illustrated music-journal, entitled *La Musique Populaire*, have just been issued at Paris. The new periodical is edited by M. Arthur Pougin, the well-known critic.

"Christophe Gluck et Richard Wagner" is the title of a pamphlet from the pen of M. de Briqueville, which has just been published by Jules Gervais, of Paris.

M. Ed. Gregoir, of Paris, who has been engaged for some years past in the collection of material concerning the life and works of Grétry, will, it is announced, shortly publish the result of his elaborate researches in a volume entitled "Documents relatifs à la Vie et aux Œuvres d'André Ernest Modeste Grétry," which is looked forward to with much interest in musical circles.

A number of hitherto unpublished letters from the pen of Hector Berlioz will, it is said, shortly be issued from the Paris press, with an introduction written by M. Gounod.

We read in the *Daily News* of the 1st ult.: "A statue to Bellini, and another to Verdi, have been inaugurated in Milan. The committee entrusted with the arrangement of the proceedings telegraphed to Verdi, who is at Busseto, his native place, near Parma, informing him of the applause with which the honour to the 'illustrious dead and illustrious living' was received. A telegram of thanks from the veteran composer was despatched in reply, and also one from the town council of Busseto, who expressed themselves as grateful for the patriotic demonstration of the city of Milan with regard to their illustrious fellow-citizen."

Wagner's "Rienzi" and "Lohengrin" will be produced during the present season at the Teatro Fenice, of Venice.

A new comic opera, "Le Nozze Prigione," by Usiglio, has been extremely well received on the occasion of its recent performance at the Teatro Vittorio Emanuele, of Turin. A new operatic work by Cortesi, entitled "L'Amico di Casa," will shortly be brought out at the Teatro Niccolini, of Florence.

Anton Rubinstein has undertaken the direction this winter of the first three concerts of the imperial Music Society at Moscow. Later in the season the eminent pianist-composer will, it is announced, conduct a number of compositions by Russian musicians at one of M. Pasdeloup's Concerts Populaires in Paris.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (October 30): Fragments from "Il Seraglio" (Mozart); Symphony in D minor (Schumann); Scena from "Oberon" (Weber); "Le Dernier Sommeil de la Vierge" (Massenet); Nocturne and Tarantelle (Chopin). Châtelet Concert (October 30): "Le Désert," symphonic ode (F. David); Overture, "Francs Juges" (Berlioz); Ballet from "Roi de Lahore" (Massenet); Venusberg (Wagner). Nouveaux Concerts (October 30): Symphony in A major (Beethoven); Duo from "Béatrix et Béhédic" (Berlioz); Concerto

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

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for two oboes (Handel); *Duetto bouffe* from "Truci Amanti" (Cimarosa); Overture, "Caraval Romain" (Berlioz); Concert Populaire (November 6); Symphony in A major (Haydn); Souvenir de Lisbonne (Saint-Saëns); Dramatic Concerto for violin (Spohr); Symphony in C minor (Beethoven); Air from "Ariodant" (Mehul); Overture, "Tannhäuser" (Wagner); Châtelet Concert (November 6); "Episode de la Vie d'un Artiste" (Berlioz); Nouveaux Concerts (November 6); Pastoral Symphony (Beethoven); Air from "Alcina" (Handel); Pianoforte Concerto, A minor (Schumann); Orchestral Rhapsody (Lalo); Introduction and Romances from "La Statue" (E. Reyer); Overture, "Kienzi" (Wagner); Concert Populaire (November 13); Symphony, F major (Beethoven); Prelude to "Lohengrin" (Wagner); Violin Concerto (Raff); Fragments from "Midsummer Night's Dream" (Mendelssohn); Arioso from "Le Prophète" (Meyerbeer); Overture, "Freischütz" (Weber); Châtelet Concert (November 13); Overture, "Dinorah" (Meyerbeer); "Lello, ou le Retour à la Vie" (Berlioz); *Le Désert* (F. David); Nouveaux Concerts (November 13); Pastoral Symphony (Beethoven); "La Madeleine au Désert" (Reyer); Orchestral Rhapsody (Lalo); Pianoforte Concerto, A minor (Schumann); Overture, "Kienzi" (Wagner); Concert Populaire (November 20); "La Damnation de Faust" (Berlioz); Châtelet Concert (November 20); Overture, "Tannhäuser" (Wagner); Fragments from "Tannhäuser" (Wagner); "Le Désert" (F. David); Nouveaux Concerts (November 20); Symphony in F (Th. Gouy); "La Madeleine au Désert" (Reyer); Adagio for violoncello (M. Bruch); Overture, "Flying Dutchman" (Wagner); Divertissement from "Les Erinyes" (Massenet).

Leipzig—Conservatorium Concert, in memory of Mendelssohn's death (November 4); Pianoforte Trio in C minor; Pianoforte Fantasia, Op. 28; Duets for soprano and alto; Capriccio for strings, Op. 51, No. 9; Pianoforte Quartet in B minor, Op. 3; Recitative, *Trio*, and Chorus, from oratorio "Christus" (Mendelssohn).

Cologne—Concert-Gesellschaft (October 25): Oratorio, "Saul" (Ferdinand Hiller); Concert-Gesellschaft (November 8): Concert Overture (Taubert); Recitative and Air from "Semele" (Handel); Concertstück for violin, Op. 20 (Saint-Saëns); Violin solos (Höller, Wieniawski); 9th Psalm (Mendelssohn); Vocal soli (Schubert, Hiller, Brahms); Concert-Gesellschaft (November 22): Symphony in B flat major (Schumann); Air from "La Clemenza di Tito" (Mozart); Pianoforte Concerto in E minor (Chopin); Tragic Overture, (Brahms); Zigeunerleben, for chorus and orchestra (Schumann); Pianoforte pieces (Schubert, Heymann, Liszt); Vocal soli (Schubert, Böttcher).

Baden-Baden—Symphonie-Concert of Herr Könemann (November 1); Symphony in D (Könemann); Overture, "Beherrsch der Geister" (Weber); Traumerein, from "Kinderszenen," arranged for string orchestra (Schumann); Danse Macabre (Saint-Saëns); Concert of the Cur-Orchester (November 18); Overture, "Zur Weise des Hauses" (Beethoven); Violoncello Concerto in D minor (Raff); Siegfried Idyl (Wagner); Pieces for violoncello (B. Martin); Weber; Symphony, No. 1, in B flat major (Schumann).

Boston—Symphony Orchestra, conducted by G. Henschel (October 22); Overture, "Wehende Hauses" (Beethoven); Air from "Orpheus" (Gluck); Symphony in B flat (Haydn); Ballet music from "Kosamunde" (Soubert); Scene from "Odysseus" (Bruch); Jubilee Overture (Weber); Symphony Orchestra (October 20); Tragic Overture (Brahms); Pianoforte Concerto in A minor (E. Grieg); Symphony in C, No. 1 (Beethoven); Pianoforte solos (Schumann, Chopin); March from Suite, Op. 113 (F. Lachner); Symphony Orchestra (November 5); Tragic Overture (Brahms); Air, "Giulio Cesare" (Handel); Symphony in G minor (Mozart); Slavonian Dances, Op. 46 (Dvorák); Hymne au Créateur (Henschel); Overture, "Merry Wives of Windsor" (Nicolai); Symphony Orchestra (November 12); Overture, "Ruy Blas" (Mendelssohn); Pianoforte Concerto, No. 3 (Rubinstein); Symphony, No. 2 (Beethoven); Pianoforte solos (Bach, Chopin); Introduction to "Die Meistersinger" (Wagner).

Chicago—Concert of the Hershey School of Musical Art (October 21); Choral Overture (John A. West); Violin Concerto, Op. 26 (Bruch); Organ Sonata (H. M. Wild); Hymn (Merkel); "Rigoletto" Fantasia (Liszt); Cornet and Organ Fantasia (Hoch); Easter Hymn (Otis) for solo voices, chorus, and organ.

CORRESPONDENCE.

HECTOR BERLIOZ.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.—Doubtless there are in this country many valuable unpublished letters of Hector Berlioz. Will their owners be good enough to send me copies? Nothing written by such a man should be lost to the public; and as the articles which have appeared in your journal concerning him are about to be printed, with additions, in book form, I am led to make an appeal which I hope is reasonable, and I know is timely.

Truly yours,

106, Haverstock Hill, N.W. JOSEPH BENNETT.

A PLEA FOR THE MODERNS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.—Your allusion, in the article last month on Dr. Stainer's address, to Professor Macfarren's speech has revived my abandoned intention of uttering a protest against the main topic of that speech. As an old and attached former pupil of Professor Macfarren's I cannot but wonder that the experienced and wise guide of my early steps, who used so to commend the great diversity

and extent of my musical reading, should be so untrue to his principles as to urge students *not* to study the modern composers, "for fear of imbibing inartistic or revolutionary ideas." I have made a point of becoming acquainted with as many as possible of our young musicians and music-students, and I find the same fault in them all—their studies have been too narrow and limited. In these days of cheap editions and music libraries there is no excuse for this. Let them devour huge quantities of music, *no matter of what kind*. Let them make a point of reading through at the piano every new opera, symphony, or quartet that comes out. Let them study Brahms and Barnett, Schumann and Sullivan, Bach and Offenbach—in fine, everything and everybody. Thus, and thus only, will they open their minds and, when they arrive at years of discretion, find themselves on a level with contemporary thought, instead of miles behind it, as too many are at present. I suppose the growth of my musical mind was much the same as most people's; let me sketch it. Happily I was not put in leading-strings at too early an age, and was allowed to study what I liked. My first passion was for Weber, and I saturated myself with his operas, masses, songs, and pianoforte works. Mendelssohn I had a dose of through my brothers and sisters, and, some kind friend presenting me with a fine edition of his complete pianoforte works, I soon wearied of him. Then I adored Spohr, and, through Augener's library, obtained numerous forgotten works of this worthy. So on to Chopin and Schumann, as my pianistic capabilities developed (in every case nothing but the *complete* works would satisfy me); and at this period I went to the Academy and horrified my teacher by being unable to quote a single theme from a single symphony of Beethoven's. In fact, up to the age of seventeen, I considered the old masters dull and dry, for the simple reason that, never having learned musical construction, I could not appreciate their beauties. Now a new world was opened to me, and Bach, Mozart, and finally Beethoven, were digested with delight. But at the same time that I was learning to appreciate the First Symphony of Beethoven, I was studying the full scores of "Tristan and Isolde" and the "Ring des Nibelungen." Before I had even got through the "Messiah," I knew Liszt's "St. Elizabeth" and "Graner Messe." Was I any the worse for this? My early compositions—as Professor Macfarren will remember—were extravagant and wild, but better be this than dull and dreary. A few more years of study enabled me to distinguish between corn and husks—enabled me to sift the good from the bad in my plentiful brain-library. I have yet my reputation to make as a composer, but I have at least the pleasure of knowing that what I write is not behind the age, and consequently that it has a chance of vitality. *Soyons de notre siècle.* In these days, when you go to write an oratorio, for instance, it is not enough to be acquainted with the "Messiah," "Creation," and "Elijah"; you want to know Bach's "Passion," Beethoven's "Mount of Olives," Brahms's "Requiem," Kiel's "Christus," Liszt's "Christus"—in fact, contemporary as well as past specimens. What do our English song-writers know, again? They have heard Sullivan's and Cowen's ballads and a few songs of Schubert; but which of them is acquainted with the numerous and varied productions of Franz, Jensen, Raff, Liszt, and Brahms? I repeat—study every composer and style indiscriminately, and to the greatest possible extent; then, and then only, will you have a chance of writing well and originally.

One more point. Who are the individual composers forming that much-abused but indefinite body, "the Wagnerites," "the apostles of ugliness," "the revolutionary school" as they are variously called? They seem to me to have about as much real existence as the *Æsthetes*. Critics are for ever abusing them *en masse*, but when they leave generalities and speak of individual works and writers we hear no more of these epithets. In fact, Brahms, Raff, Goldmark, Dvorák, Bargiel, Rubinstein, who are the only living symphonists of sufficient position to be worth abusing, are all so different from one another that it would be absurd to class any of them together as forming a school; while, as to revolutionary ideas, I confess I fail to see in any of their works aught but the natural development of Mendelssohn-Schumann lines of thought, with about half

as much dash of Beethoven as there should be. The revolutionist—the second Beethoven—has yet to come, and, thank heaven, there are no signs of him yet: we have time left to study the present and past forms of art before we are hurried into a new world.

Believe me, yours very truly,
F. CORDER.

BERLIOZ' "SUMMER NIGHTS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I can recall no instance of a set of six songs exciting such wide attention, or meeting with so favourable a reception on their first hearing, as Berlioz' "Summer Nights" ("Les Nuits d'Été"), brought forward at a recent Richter Concert. The success which attended them makes me the more anxious to elicit some further information as to their history than as yet I have been able to obtain. An expression of this desire in your widely circulated columns will, I feel sure, bring forth the wished-for result. But first, however, I should perhaps detail what has come to my knowledge respecting them. With the view to a note in the programme-book of the Richter Concert at which they were sung, I made strenuous efforts to learn something about them. On finding that Berlioz has made no mention of them in his "Mémoires" or elsewhere in his literary works, that I am aware of, I cast about in various directions and in the likeliest quarters; but all the information I have been able to gain from several of his biographers has been either of a negative or contradictory character.

In Dr. Ferdinand von Hiller's very interesting personal Reminiscences of Berlioz, contained in a volume entitled "Künstlerleben" (published last year), there is a salient passage about several of Berlioz' works which, he says, were created (so to speak) under his very eyes, at a time when he was in daily intercourse with him. In proof of the extreme care which he bestowed upon his songs, Hiller relates that one morning Berlioz brought him a song (one of Moore's "Irish Melodies") which he had just completed, and, on handing it to him, laughingly said: "I have worked at this for a fortnight, every morning writing a few bars, just as if it were an exercise in counterpoint." Recalling this anecdote on a visit to Hiller in August last, I asked him if he could tell me anything about the "Summer Nights," but he could tell me nothing beyond the fact that they belong to a later period than the "Irish Melodies," Op. 2.

From M. Gustave Chouquet, Keeper of the Museum of the Paris Conservatoire de Musique, and well known as a reliable authority, I have learnt that these songs were composed about 1838. He further informed me that they have not obtained much favour in France, and stated it as his belief that they have not been published with piano-forte accompaniment. In this latter supposition he is clearly in error, but with good excuse, for it is only quite recently that they have been published in Paris. This leads to the question I am most anxious to solve—were they originally written with accompaniment for orchestra or piano-forte?

The exquisite beauty and varied character of the orchestral accompaniment, and the fact that the eloquence lies more in this than in the vocal part, taken with M. Chouquet's remark, seems to afford strong internal evidence that the orchestral accompaniment cannot have been an afterthought, but was, in fact, their determining principle. In opposition to this view, it might be inferred, from the catalogue of Berlioz' works contained in the second edition of his "Soirées de l'Orchestre," published in 1854, that they were originally written with piano-forte accompaniment, and that at that date only one of them, "L'Absence," had been scored for orchestra. My friend, Mr. E. Dannreuther, the author of the article on Berlioz in Grove's "Dictionary of Music and Musicians," tells me that they were instrumented for Weimar at a much later date; but this is difficult to believe, except upon the supposition that Berlioz, who prided himself upon his ignorance of the capabilities of the piano-forte, and always *thought* for the orchestra, in the first instance only made a sketch of these songs in short score, which he put by and finally instrumented in full some quarter of a century later, when the opportunity arose of bringing them to a hearing at Weimar.

That the orchestral score was the first to be published (by Rieter-Biedermann) seems to bear out this view, and points to the probability that the piano-forte accompaniment as we now possess it was made from this, and therefore represents the final orchestral arrangement rather than the original sketch.—Yours, &c.,

Sydenham, November 16, 1881.

C. A. B.

UNISON ANTHEMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am much enamoured with the simplicity and beauty of many of our "services in unison," especially in our country choirs. My choir (to which I have lately been appointed) consists of rough village-boys and a few men. A short time back I ventured a double chant in four-part harmony, alas! to no avail; but as soon as I introduced an unison service (Dr. Bunnett's) the men and boys sang it heartily. With respect to anthems, too, as many of our choirs do not know music, could not some of our worthy anthem writers give us unison anthems, which could be varied with a solo, or, may be, just a few bars of four-part harmony? We have the canticles set to unison themes by Drs. S. S. Wesley, W. Spark, E. G. Monk, Sir J. Goss, and many others; but it may be urged against unison anthems that there would be no room for the development of harmony. Permit me, therefore, to refer to Berthold Tours's Morning, Communion, and Evening Service—where we have a distinct treatment of the same theme, the one unison, the other harmony, both very beautiful settings. Again, A. S. Cooper's Communion Service, which may be sung in unison or harmony, and many others.

I feel sure that if unison anthems could be provided for choirs the same as unison canticles, there would be more anthem-singing than we can possibly have now.

I ask my musical brethren to consider my suggestion, as it is my earnest desire to further the interests of our Choral Church Service among the unskilled choirs.—I am, dear sir, yours very faithfully,

J. MARSH,

Organist and Choirmaster.

St. Mary's Parish Church,
Bacton, Suffolk.

AN ORGANIST'S GRIEVANCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I crave a small space in your estimable paper to state a grievance which I believe has been felt by some of my fellow-organists who train their own choirs?

I was appointed, some three years since, organist and choirmaster of a church where the two posts had always been combined. Having worked up the choir to a state of efficiency, I was much surprised to hear that a choirmaster had been appointed under the pretext of relieving me of some of my work. I, of course, protested strongly against the change, which I felt to be quite unnecessary, as the music was going very well; however, it was all in vain, and now that I have a choirmaster I want to know how far he has the control of the music, &c. I need hardly say that I do not hold the opinion that an organist cannot attend to a choir and his organ properly.—I beg to subscribe myself,

November 21, 1881.

A LONDON ORGANIST.

THE FIRST DULCIANA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Dr. Burney, in his "History of Music," in a note on page 438 of Vol. III., records the introduction of "the first dulciana" in the following words:—

"It was in the Lynn organ that this builder [Schnetzler] first introduced that sweet stop called the *dulciana*, which he and Green have since so happily introduced as a solo stop in their chamber organs." This Lynn organ was built in 1754.

The old builders—the Smiths, the Harrises, the Schwarbrooks, &c.—rarely made a choir organ of five stops without its containing one reed stop—frequently a *vox humana*; and later builders, as Schnetzler, Green, England, Avery, &c., as rarely repaired those organs

without substituting a dulciana for that reed, carrying its compass down as far as standing room would allow, which was usually to tenor C, or at most to gamut G.

The absence of a reed from the five-stop old choir organ at Ripon, and the presence of a dulciana, would clearly point to a stop of the former kind having been removed, and one of the latter description inserted in its place.

It would not be easy to conceive that so excellent a stop as the dulciana, after being once made, would remain for nearly sixty years without a second example being "introduced."

It may be interesting to note that the Lynn organ, which contains the first recorded specimen of the dulciana, was built under the historian's (Dr. Burney's) own direction.—I remain, very truly yours,

E. J. HOPKINS,

November 16, 1881.

MALE-VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am an amateur, passionately fond of music, and like your correspondent George W. Lennon, deeply interested in the permanent establishment of a male-voice choir in the metropolis.

I have been for eighteen months a subscribing member of the Victoria Glee Club, which consists of a male choir of fifty voices well-trained, and containing among their number merit of no ordinary description.

The proper rendering of glees, madrigals, and part-songs is the ambition of this Association; and in proof of their ability I may mention that at our ordinary chamber concerts a selection from Mendelssohn's "Antigone" has been given, also most of the published English glees, many works of the German masters, and the "Orpheus" collection—twelve or fourteen compositions being usually performed at each monthly concert.

Besides the fifty singing members there are, at present, thirty-five other subscribing members, and an honorary list not exceeding twelve professional gentlemen. The Club meets for practice from 8 to 10.30 p.m. each Saturday at its club-room, 2, Westminster Chambers, Victoria Street, S.W.; and on the first Saturday in each month a smoking Concert is given, which is always crowded—so much so, indeed, that the Committee are seeking a room capable of holding 300 or 400 persons for the monthly Concerts.

Our President is Dr. J. F. Bridge, Organist of Westminster Abbey; Vice-President, Dr. Gladstone; and our Musical Conductor, Mr. W. Sexton, lay-vicar of Westminster Abbey.

The club is but youthful compared with Messrs Chickerling's venture; but, by the time we have attained eight years of existence, we hope to have made our name throughout the musical world as a fine male-voice glee club.—I am, sir, yours truly,

JAMES STEVENS.

Brixton, London, S.W.

MUSIC IN THE UNITED STATES OF COLOMBIA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In continuation of my letter printed in THE MUSICAL TIMES for August, some of your readers may like to know that the Official Diary of Colombia for September 6 last prints the report of the jury appointed to adjudicate on the merits of the "Symphonies on National Airs" submitted for competition.

They are pleased to find that competent persons whom they had called in to assist them in making their awards (they not being learned in the art of music), confirm the opinion they had formed; and they award the prize to Señor Ponce de Leon, whose work (out of three sent in) was the only one which fulfilled the conditions.

It is added that he will have to score the composition for the garrison band.

Nothing is said as to what degree of success has attended the efforts of the Colombians to find or manufacture a national anthem.—Yours truly,

C. B.

ORGANISTS' PRELUDES BEFORE THE ANTHEM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I wonder to what extent the practice is carried on in churches where anthems are sung for the organist to introduce the anthem by a prelude of his own composition. I was very recently present at a service in the parish church of a town in the Midlands, when one of Sir F. G. Ouseley's anthems was sung, and it was preceded by an introductory fantasia, totally different in character to the music of the anthem, and at least as long as the anthem itself. This is not an isolated case, but I specially instance this, as the organist is not unknown to the profession, and has the reputation of being a thorough musician. I know of another parish church in a town where I lately resided, in which the music is intended to be an attraction, and where the organist takes still more licence. I have heard (will it be credited?) Farrant's "Lord, for Thy tender mercies' sake," with a florid prelude for the organ, introducing "the entire strength of the company" of stops, in which the character of the anthem was entirely ignored, and, without exaggeration, *three times as long as the anthem*; and, not content with this sacrilege, accompanying and harrassing its reposeful character with startling and unexpected effects, obtained by independent motives for the organ and eccentric changes of stops.

It is perhaps too much to hope that this protest will avail where reverence and self-abnegation have no place; but a practice so *sinister* and discreditable to the profession needs to be exposed.—Yours &c.,

G.

SECULAR TUNES TO HYMNS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly permit me to make one or two inquiries in your next issue on a subject of importance to myself and others?

A short time ago I was requested by the clergyman in charge of the church of which I am organist to have the hymn 186, "Ancient and Modern" ("I could not do without Thee"), sung to the tune of "Home, sweet home." Upon my refusal to introduce secular melodies into religious worship, I was met with the argument that I was quite in error, "there being many old secular tunes in the hymn-book referred to."

Will any of your readers better acquainted with the origin of these hymn-tunes kindly specify which these are, and also state if it can be considered the correct thing to substitute a ditty of this kind for the appropriate and devotional music composed expressly for sacred words, as for instance the case in point, viz., that of Dr. Stainer.—Yours, &c.,

O. H.

TO CORRESPONDENTS.

* * * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. J. C.—We do not know any such work as our correspondent describes.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTON-UNDER-LYNE.—On Wednesday evening, the 16th ult., the second Concert of the season in connection with the Ashton Gentlemen's Glee Club was held in the Town Hall. There was a large audience. The principal vocalists were Miss Pauline Featherby, Messrs. Kendal Thompson, J. D. Smith, and Barrow; solo flute, Mr. F. F. Reynier; accompanist, Mr. Irvine Dearnaley.

BANFF.—The members of the Banff Musical Association, conducted by Herr J. Hoffman, gave their first Concert for the session in the

County Hall on Saturday evening, the 5th ult., under the patronage of the Earl of Fife. The Concert opened with the overture to "Tannhäuser," which was rendered with much spirit by Misses J. Ross, I. Ramsay, H. Simpson, and B. Ramsay. In Haydn's chorus "The heavens are telling" the parts were fairly balanced; the soloists, Mrs. Barclay, Messrs. Pirie and Murray, being most effective. Herr Hoffman, besides accompanying, played a Concerto for two pianos by Thalberg with Miss I. Ramsay, and several solos. Mr. George Duncan contributed a solo on the violin, and songs were sung by Miss Dickson and Mr. Williamson. The choir gave an admirable rendering of Mendelssohn's "Parting and meeting" and Barnby's "Sweet and low," Miss H. Simpson playing the accompaniments to all the choruses most effectively. At the close of the Concert the Earl of Fife proposed a vote of thanks to the members of the Banff Musical Association and their talented Conductor, Herr Hoffman.

BATH.—A Concert was given in the Assembly Rooms on October 31, in aid of the Royal United Hospital, by the Bristol Orpheus Society, under Mr. George Riseley. The whole of the pieces were given without accompaniment, and the singing of Mr. Ben Gay was much admired.—Herr Sonnemann gave a Ballad Concert on Tuesday evening, the 8th ult., in the large room of the Assembly Rooms, the artists were Miss Mary Davies, Madame Antoinette Sterling, Mr. Henry Guy, and Mr. Maybrick; solo violin, Mr. Victor Buziau. Madame Sterling's singing of "The Better Land" elicited great applause.—The Bath Temperance Choral Society gave the first Concert of the season at St. Margaret's Hall on Monday, the 14th ult. The choir, numbering sixty voices, rendered a selection of glees, &c., in a manner which was highly appreciated, and gave evidence of careful rehearsal, under Mr. H. G. Webber. Mr. Raikes played a selection for the English concertina, and Mr. S. Harding accompanied.—A Concert of instrumental and vocal music was given in the Assembly Rooms on the 22nd ult., the performers being: Pianoforte, Miss Ellaby; violin, Mr. Carrington; violoncello, Mr. Woolhouse; vocalists: Madame Florence Winn, Miss Maclean.

BEDFORD.—On Tuesday, October 25, the Musical Society gave a successful performance of Mr. J. F. Barnett's Cantata *The Building of the Ship*, under the direction of Mr. P. H. Diemer, the principal vocalists being Miss Catherine Penna, Madame Rosa Bailey, Mr. St. John Cottingham, and Mr. Henry Cross. The second part of the Concert consisted of a miscellaneous selection.

BELFAST.—The Belfast Philharmonic Society's season opened on the 7th ult. with a grand Concert in St. Mary's Hall. Madame Marie Roze, Signor Foli, Mr. Joseph Maas, and Mlle. Eugenie Papritz were the principal vocalists, all of whom created a marked effect. The violin performance of M. Le Chevalier Niedzielski was also a decided feature in the programme, and the singing by the choir was excellent. In every respect the Concert was highly successful.—An Organ Recital was given on the 13th ult. in Newtonbreda Presbyterian Church, by Mr. W. J. Kempton. Considerable interest was excited, on account of this being the only Presbyterian Church in Ireland in which an organ has been placed. An excellent programme was provided, and Mr. Kempton most effectively displayed the beauties and power of the instrument. The Belfast Select Choir sang in an admirable and praiseworthy manner; and the solos, "O rest in the Lord," "Iake no thought for your life," and "O come, let us worship," sung respectively by Mrs. Kempton, Miss L. Brown, and Miss Emma Niel, were much admired. There was a large and appreciative audience.

BIRMINGHAM.—The fifty-sixth Concert of the Saturday Popular series was given in the Town Hall on the 5th ult. with most satisfactory results, both musically and financially. Miss Berrie Stephens, R.A.M., Miss Jeanie Rosse, Mr. Henry Parkin, and Mr. Henry Preston, the vocalists, were all highly successful in their various songs and concerted pieces. Mr. Stimpson was the Organist, and played several selections in his well-known manner. Mr. Lovett King was the accompanist.

BRADFORD.—Mr. S. Midgley, who has done much for the cause of music in Bradford, commenced his seventh season of Classical Chamber Concerts on the 16th ult., in the Church Institute. The Concert was wholly instrumental, the artists being Herr Strauss (violin), M. Vieutemps (violin), Mr. Drake (viola), and Mr. Midgley (pianoforte). The first item in the programme was Raff's Sonata in D, Op. 183, for pianoforte and violoncello which received most efficient interpretation from Mr. Midgley and M. Vieutemps, the andante movement being rendered with rare power and precision. Herr Strauss followed with three of Brahms's famous Hungarian Dances, adapted to the violin by Herr Joachim. A Quartet in A flat (Op. 2), by H. Westrop, was the sole English composition that was presented, and it was much appreciated. Mr. Midgley's only pianoforte solo was Liszt's arrangement of Bach's Organ Fantasia and Fugue in G minor. This remarkable composition was performed with much precision and emphasis. Mozart's Quartet in E flat, which brought the Concert to a close, received ample justice at the hands of the performers.

BRISTOL.—On Friday and Saturday, October 28 and 29, two Festival Concerts were given in the Colston Hall by the Bristol Musical Festival Society. The excellent choir, under the care of Mr. D. W. Rootham, the efficient chorus-master, mustered in good numbers, and Mr. Charles Hallé's unrivaled band having been also engaged, with Mr. Hallé himself as Conductor of the combined forces, most successful Concerts were the result. On the first evening Rossini's *Stabat Mater* was given in highly efficient manner, the principal vocalists being Madame Schuch-Proksa, Madame Patey, Mr. Joseph Maas, and Mr. Santley. A miscellaneous selection followed, the Festival Choir again showing most careful training in their interpretations of Schubert's Shepherds' Chorus from *Rosamunde*, "Forth to the meadows," and in Glinka's polonaise, with chorus, "Noble chief, thee we hail," from *Life for the Tsar*. The second Concert was one of more than ordinary interest, Mr. Hallé having selected Berlioz's sacred trilogy, *The Childhood of Christ* (Parts I and II). An excellent performance of this work was given, the charming duet for Mary and Joseph, well rendered by Miss Santley and Mr. Santley, the Chorus of Magicians, and the thrilling effect of the Chorus of Invisible Angels, telling upon the audience in an unmistakable manner; the applause which followed the charming Chorus of Shepherds, "Born

among us in a manger," could with difficulty be suppressed. The general impression created upon a first hearing of this remarkable work was a most favourable one, inducing a strong desire for further acquaintance. The characters in the work were sustained as follows:—Mary, the Mother, Miss Santley; Joseph, Mr. Santley; the Narrator Mr. Joseph Maas; Herod, Mr. Henry Pope; the parts of the Centurion and Polydorus being taken by Messrs. E. T. Morgan and H. J. Dyer, members of the Choir.

As at the previous Concert, a miscellaneous selection followed, which included Schumann's grand Overture Scherzo, and Finale in E; Beethoven's March and Chorus, "Twine ye the garlands" (*Ruins of Athens*), and the Finale from Mendelssohn's *Loreley*, the soprano solo being rendered by Madame Schuch-Proksa. The Concerts were most successful, the receipts having much exceeded those on a former and similar occasion in 1877.—On Monday, the 7th ult., Mr. Riseley gave his fourth Monday Popular Concert of the present season (the fifth) in the Colston Hall, which was filled with a large and appreciative audience. The programme included Schumann's *Symphony* (No. 1) in B flat, Op. 35, and four overtures, that to Wagner's *Tannhäuser*, given by special desire, being finely rendered. Mr. Walter Macfarren's new Overture to Shakespeare's historical play, *King Henry V.*, composed for the Norwich Festival, was performed for the second time, and was highly appreciated by the audience, the composer, who conducted the performance, having repeatedly to bow his acknowledgments to the hearty applause of the audience and band. Masse's Suite d'Orchestre (No. 4), "Scènes Pittoresques," consisting of March, Air de ballet, Angelus, and Fête Bohème, was also performed. Miss Hélène Arnim and Mrs. A. J. Caldicott were the vocalists, the latter lady singing two compositions of her husband, Mr. A. W. Waite led the band, and Mr. George Riseley conducted.—On the 21st ult. the fifth Concert was given, and another well-selected and extremely well-rendered programme was given. The band performed in exceptionally fine style Beethoven's *Symphony* (No. 2) in D major, and the incidental music to Mendelssohn's *Midsummer Night's Dream* (Overture, Scherzo, Nocturno, Funeral March, and Wedding March), as well as the "Mélusine" overture (Mendelssohn), and Rossini's *William Tell* overture. The vocalists were Miss Maclean and Madame Florence Winn. As before, Mr. A. W. Waite led the band, and Mr. George Riseley conducted.

BUCKHURST HALL.—The first of a series of Ballad Concerts was given at the Buckhurst Assembly Rooms on the 9th ult., under the management of Messrs. Jones and Barber, of the Alexandra Palace. The artists were Miss Jessie Royd, Madame Evans-Warwick, Mr. Alfred Rudland, Mr. Henry Preston, and Mr. Collingwood Banks. The programme was well selected, and the various items given with great taste and enthusiasm received. Mr. Collingwood Banks contributed two pianoforte solos. Mr. Walter Latter, R.A.M., conducted.

BURTON-ON-TRENT.—On Thursday evening, the 10th ult., a miscellaneous Concert (vocal and instrumental) was given by Miss Constance Norris in St. George's Hall, which was well filled. Miss Norris was assisted by Miss Ellen Bailey and Mr. Winn, vocalists; and the band of the Burton Rifle Volunteers was engaged for the instrumental part of the Concert. Professor Welsh of Birmingham, and Mr. H. Drury, of Derby, were the accompanists. Miss Norris was very successful in "Ocean" thou mighty monster," and in reply to a redemand, bowed her acknowledgments. The band played exceedingly well, and their efforts were fully appreciated and heartily applauded.

CAMBRIDGE.—The Penny Popular Musical Entertainments given by the various Colleges have already commenced. King's College began the third series on October 20 with a very good Concert, several pieces being composed for the occasion. *Corpus Christi* followed on the 12th ult., and *Clare* on the 19th. These Concerts are still most successful, financially as well as musically, a large surplus being always reserved for charitable purposes.

CLIFTON.—On Wednesday, the 9th ult., the first of Mrs. Viner-Pomeroy's excellent Classical Chamber Concerts for the present season was given in the Victoria Rooms. The executants were Mr. Henry Holmes (violin), Mr. A. Burnett (viola), Mr. J. Pomeroy (violincello), and Mrs. Viner-Pomeroy (piano). The programme comprised Beethoven's Trio in C minor, No. 3, Op. 9, for violin, viola, and violoncello; a Sonata by Rubinstein in D major, Op. 18, for piano and violoncello; Corelli's solo Sonata in C, No. 3, Op. 5, artistically played by Mr. Holmes; and concluded with Rheinberger's Quartet in E flat, Op. 38.

CORK.—The musical season in the south of Ireland commenced with the opening Concert of the Cork Orchestral Union, on Tuesday evening, the 8th ult. The programme was of especial interest, containing several works given for the first time in Ireland, together with other pieces more or less familiar. Pedrotti's overture to *Tutti in Maschera*, is remarkable for its charming violoncello solo, excellently played by Mr. George Brady. An orchestral selection from Gounod's *Polyeucte* was finely given, the solos for the various instruments being well rendered, especially the long movement for the euphonium by Mr. W. Murray. Haydn's Symphony in E flat (No. 5) was included in the scheme, and was highly appreciated, as was also Auber's overture to *L'Estocq*. A Concert Fantasy for clarinet and orchestra, by E. Del Lungo, was splendidly performed, the solo instrument being in the hands of Signor Enrico Bernini, the principal clarinetist of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Ringrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert, Mrs. Longfield and Miss Haughton both sustained their reputation as highly finished vocalists. Mr. Greenhill's solos were greatly admired, and Mrs. Nukle's and Miss Rose's pianoforte-playing was very effective.—The Cork Musical Society, conducted by Dr. Marks, has issued its prospectus for the season's work, the scheme including two Concerts, at which are to be given selections from Cowen's *Rose Maud* and Sullivan's *Martyr of Antioch*, besides miscellaneous items.—The Choral Class of the Cork

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School of Music, under the able training of Professor T. J. Sullivan, are rehearsing Mendelssohn's *Lobgesang* and a number of part-songs. Recitals by the students of the different classes will also be given during the season.

COVENTRY.—Mr. W. H. Holt gave his second Organ Recital in St. John's Church on Tuesday evening, the 8th ult., in the presence of a large congregation, the programme consisting of selections from the works of the great masters. Vocal solos were contributed by Mr. H. Clarke, Mr. Ward, Master F. Sharpe, and Master D. Phillips. Mr. Holt's performance of Bach's Prelude and Fugue in C minor was so good that had it been played in any place but a church it would have met with an enthusiastic reception. The Recital was brought to a close with Dykes' *Te Deum* in F, and Elvey's *Festal March* as a concluding voluntary.

DARLINGTON.—There was a large attendance in the North Road Wesleyan Chapel on the 15th ult., to hear a Recital on the new organ, by Dr. Spark, of Leeds. The instrument is an extremely powerful one, and at the same time possesses a rare sweeteness of tone. Its capabilities were fully tested by Dr. Spark, who performed with his usual brilliancy and skill. During the afternoon the Rev. G. Barlow delivered a brief address, and expressed his belief that the possession of such an instrument would add to Divine worship, for all true worship was true praise. The proceeds of the Recital are to be devoted towards the organ fund.

DROITWICH.—A Festival Service was held in the Parish Church (St. Andrew's) on the 13th ult., when a selection from Mendelssohn's *Elijah* was performed. The ordinary choir was augmented for the occasion by the choristers of Worcester Cathedral and members of various musical societies. There was a very large congregation present.

EDINBURGH.—The Fast-night Concert of the Edinburgh Select Choir was given in the Music Hall on October 27, the hall being crowded in all parts. The programme, which was excellently rendered, included anthems, motets, sacred part-songs, hymns, solos, and Spohr's *Cantata God, Thou art great*. Mr. Smith sang Gounod's sacred song "Nazareth" with so much fervour and artistic power as to gain an enthusiastic encore. Mr. J. Hartley was an efficient accompanist, and also played an organ solo by Guilmant, which was redemandated. Mr. H. Hartley conducted with tact and efficiency.

FINCHLEY.—Mr. Alpaman, Organist of the Parish Church, gave an Organ Recital on the 8th ult. The programme comprised a selection from the works of the old masters. Mr. H. Parkin was the vocalist, and sang "Comfort ye" and "Every valley" (*Messiah*) and "H with all your hearts" (*Elijah*).

GEAT SNEATON.—A Concert was given in the Schoolroom on the 8th ult., under the auspices of the Rev. R. H. Killick, the Rector. The programme gave great satisfaction, and was well received. Solos were sung by Mrs. Michael Horsfall, Miss C. Horsfall, Mrs. Hill, Miss L. Chadwick, Rev. H. Holmes, Dr. Moss, and Mr. Milner Killick. Two glees, sung with much spirit and precision by members of the Church Choir, met with marked approval. The room was well filled, the proceeds of the Concert being given towards the church expenses.

HALIFAX.—In connection with a Temperance Mission recently held in Halifax there was a performance on the 9th ult. of the Temperance *Cantata Harold Glynd*, in the Drill Hall, which was crowded. The choruses were exceedingly well rendered by a choir of about 250 voices, trained by Mr. Needham, of Halifax. The Cantata produced so excellent an impression that it was repeated on the following Monday, in response to a general desire throughout the town. On Saturday, the 13th ult., a Festival of Church Choirs of the Rural Deanery of Halifax was held in the Parish Church. There was a special service at 6.30 p.m., the preacher being the Very Rev. the Dean of Manchester. For about six weeks the various choirs had been carefully rehearsed by Dr. Roberts, the Organist and Chormaster of the Parish Church, and the result was that the service was excellently rendered. The Magnificat and Nunc dimittis were sung to a Service in G composed specially for the occasion by Dr. Roberts, and the anthem was "Stand up and bless the Lord your God," by Sir John Goss. After the offertory, Handel's *Chorus from Saul*, "How excellent Thy Name," was sung. The chanting of the psalms, the singing of the hymns, and the rendering of the versicles were all that could be desired.

HARLOW.—The New School was opened in St. John's Parish on Tuesday, the 8th ult., and a successful Concert was given in the evening. The first part consisted of Handel's *Ode on St. Cecilia's Day*, with piano, harmonium, and string accompaniments; solo vocalists, Mr. Airey and Mr. Jearsey. The choir was augmented by several professional singers. Mr. John H. Probert, of the Cathedral Choir, Oxford, Mr. Henry Warne, and Mr. Sealy contributed songs with much effect. Herr von Hayd was encored for his playing of a violin solo by De Beriot, and the Rev. G. F. Woodward was very successful in a euphonium solo. The room was well filled.

HULL.—The Hull Harmonic Society gave the first Concert of this season in the Public Rooms on Friday, the 15th ult., before a large and appreciative audience. Handel's *Cantation* was the work selected for performance. The principal vocalists were Miss Nellie Arthur, Mr. D. S. Macdonald (York Minster), and Mr. R. T. Vivian (Hull), all of whom were highly satisfactory. The band and chorus were also thoroughly efficient. Mr. J. W. Stephenson officiated as Conductor.

KIDDERMINSTER.—The members of the Choral Society gave a performance of *The Creation* on Tuesday, the 15th ult. The principal vocalists were Miss S. L. Clutterbuck, Messrs. H. T. Moberley, Deacon, and Muston. The choir was not so strong numerically as it has been on former occasions, but the choruses were given with considerable spirit. Mr. Wedley presided at the piano, and Mr. Johnson at the organ, and the instrumentalists played with care and skill. The second part of the programme was miscellaneous. Mr. Fitzgerald conducted.

NWARK.—A most successful Concert was given in the Town Hall on Thursday evening, the 3rd ult., in behalf of the Endowment Fund of St. Leonard's Church. There was a large audience. The vocalists

were Miss Dobson, Miss Chegwidden, Mr. E. Dunkerton (Lincoln Cathedral), and Mr. J. Bingley Shaw (Southwell Minster); the instrumentalists being Mr. J. H. Twinn (violinist) and Mr. W. Durry, R.A.M. (solo pianist and accompanist). Mr. Dunkerton and Mr. Shaw were rapturously applauded for their various songs.

NEWBURY.—The Newbury Amateur Orchestral Union gave two Concerts in the Town Hall on Tuesday, the 8th ult., the proceeds being in aid of the local company of volunteers. The programme consisted of a selection of orchestral music, supplemented by the singing of Miss Agnes Larkcom, Miss Jeanie Rose, and the Rev. C. A. Treherne. The playing of the Union was admirable throughout, and gave evidence of the progress made during the past year under their energetic conductor, Mr. W. D. Eatwell. The "Turkish Patrol," which was played as a special request, received a well-merited encore. The singing of the ladies was much admired, Miss Larkcom being especially successful in "Lo, here the gentle lark," the flute obbligato brilliantly performed by Mr. H. A. Chapman, R.A.M.

NEWCASTLE.—The second of the series of Popular Chamber Concerts promoted by Miss Hildegard Werner and Mr. J. H. Beers took place in the Northumberland Hall, Grainger Street, on Saturday, the 19th ult. One of the principal items in the programme was a Trio for piano, violin, and violoncello, in A major, Op. 26 (Sterndale Bennett). Schubert's Quintet for two violins, viola, and violoncello, was also finely played. The instrumentalists were: pianoforte, Miss Hildegard Werner; violins, Messrs. J. H. and H. Beers; viola, Mr. A. Hunt; violoncello, Mr. S. Beers; solo violoncello, Mr. J. F. Rudersdorff; and vocalist, Mr. F. Macé. The Concert was artistically a great success.

NEWTON.—On Thursday, October 27, the first of a series of Concerts arranged by Mr. James Chapple, muscisseller, was given in the Assembly Rooms at the Globe Hotel, which was filled by an appreciative audience. The performers were Madame Sinico, Mlle. Verdini, Signor Campobello, Signor Lusini, Signor Hely Techi, Signor Magri (solo violinist), and Herr Lowenthal (solo pianist). Miss Armstrong, whose name appeared on the programme, was unable to be present, but her place was ably taken by Mlle. Verdini. The programme, which was well selected, was admirably rendered. Altogether the Concert was a great success.

OLDHAM.—A popular Concert took place in the Henshaw Street Coffee Tavern on Tuesday, the 1st ult., being the first of a series of Pianoforte Recitals to be given during the season by Mr. J. Greaves. The programme included works by Mozart, Rubinstein, Beethoven, &c., several local amateurs contributing songs, &c. Mr. Elliot accompanied. The room was crowded.—On Thursday evening, the 3rd ult., a Promenade Concert was given in the Schoolroom, Lower Moor, at the annual conversazione, when the vocalists were Miss Greaves, Mr. Tom Smith, and Mr. Horrocks. Mr. J. Greaves accompanied. The fifth Popular Concert took place in the Henshaw Street Coffee Tavern on Tuesday evening, the 8th ult. Vocalists, Messrs. Rooney, Pickering, Maiden, Brett, Lloyd, &c.; solo pianists, Messrs. Heaton and Fittion. Accompanists, Messrs. J. Greaves and H. Elliott.—On Tuesday evening, the 15th ult., a Concert was given in the Co-operative Hall, King Street, by the Apollo Musical Society, before a large audience. The programme was well executed, Messrs. Wild, Nelson, Jos. Greaves, Percy Peplow, Lloyd, and Jackson being the principal soloists. Mr. J. Greaves' orchestral band occupied the orchestra.

OXFORD.—A morning Concert was given in the Clarendon Assembly Room on Saturday, the 12th ult., by Mr. A. W. Whitehead, assisted by Miss José Sherrington, Miss Antelli, Mr. Frank Guggenheim, solo violin, Herr Adolphe Brousil, solo violoncello; and Mr. K. Harris, Conductor. The programme opened with Mendelssohn's first Trio in D minor, which was most effectively rendered. Miss José Sherrington gave the "Shadow Song" from *Dimora*, with wonderful effect; and Miss Antelli sang Gounod's "Worker" in excellent style. Mr. Whitehead played Beethoven's Sonata in C sharp minor (the "Moonlight"), Chopin's Nocturne in G, and Liszt's arrangement of the Grand March from Wagner's *Tannhäuser*. De Beriot's *Fantaisie de Ballet* was well executed by Mr. Guggenheim, and elicited much applause. Herr Brousil's solos, "Sarabande and Gavotte" (Popper), and "Réverie and Tarantelle" (by Emile Dunkler), elicited frequent and loud applause. The accompaniments throughout were played by Mr. Harris with great taste and skill. The room was crowded.

READING.—Mr. Hendy's Annual Concert took place on Tuesday, the 22nd ult., when an excellent programme was gone through, much to the satisfaction of an appreciative audience. Miss Florence Wyndford, Miss Josephine Pulham, Miss Scrivener, and Mr. J. Martin were the vocalists. Haydn's Trio, Op. 73, was well played by Mr. E. Hendy (violin), Mr. Cole (violincello), and Mr. H. J. Hendy (piano).

ROCHDALE.—The first of this season's Subscription Concerts was held in the Town Hall on the 2nd ult. The vocalists were Miss Mary Davies, Madame Antoinette Sterling, Mr. Guy, and Mr. Maybrick. Miss Nina Buziau presided at the pianoforte, and Mr. V. Buziau was solo violinist. The Concert was most successful, and the encores numerous. Mr. Mackinlay accompanied.

RUABON.—On Tuesday evening, the 22nd ult., an Organ Recital and Service of Sacred Music took place in the Parish Church. The choir sang anthems by Goss, Weldon, Novello, &c.; and the solo, "Angels ever bright and fair" (Handel), was well given by one of the choirboys. Mr. Henry Baillie (the Organist) played selections from the works of Smart, Bach, Mozart, Wely, Thorne, &c. A collection was made during the service in aid of the choir fund.

SALISBURY.—Mr. Walter Barnett, Organist of Bemerton Church, gave his first Concert and Operatic Recital at the Assembly Rooms on Tuesday the 1st ult., under distinguished patronage. The programme commenced with a selection from Arthur Sullivan's opera *Ye Servantes*. The soloists were Miss Ada Tolkien, Miss A. L. Fielding; Messrs. T. Wade, J. A. Colbourne, Ch. Kelsey, and W. Lillyman. The music was rendered in a praiseworthy manner, many of the pieces being encored. The second part of the programme was miscellaneous, including many of Mr. Barnett's own compositions, all of which were redemandated. Mr. H. M. Pike (Organist of St. Laurence, Southampton) presided at the piano.—The first Popular Concert of the season was given at the Assembly Rooms on Monday, the 7th ult., and was highly successful. The vocalists were Mrs. Wells, Mr. Combes, and Mr.

KELSEY (Lay-Vicar of the Cathedral). The band, numbering thirty-two, performed in excellent style the overture to Mozart's *Così fan Tutte*, Haydn's "Farewell" Symphony, &c. Mr. Augustus Ayiward conducted.

ST. HELENS.—The members of the Albion Glee Union gave their second annual Concert in the Town Hall on Monday evening, October 24, under the patronage of the Mayor (Alderman Harrison). The solo vocalists were Miss Bessie Holt, R.A.M., Miss Parry, Miss Gardner, Mr. George Barton, and Mr. Fred. Gordon. The concerted pieces, including "The Life-boat" (Hatton), Stevens's glee "The cloud-capp'd towers," "The sea hath its pearls" (Pinsuti), and "Strike the lyre" (Cooke), were admirably rendered, and received much applause. Miss Holt was highly successful in all her solos, her greatest achievement, however, being in the motett, *Hear my Prayer* (Mendelssohn), which formed the principal feature of the entertainment. In the rendering of the motett the chorus was admirable. The selections set down for Miss Parry were extremely well sung, and loudly encored. Mr. Barton sang with his customary ability the "Death of Nelson," and Mr. Fred. Gordon elicited warm applause by his dramatic rendering of "For ever and ever" (Tosti). Mr. J. T. Elliott officiated as Conductor, and Miss Emily Gardner accompanied.

The Congregational Church Choir gave its fifth Annual Concert in the Brook Street Schools on Monday, the 21st ult., when a programme consisting of selections from Handel's *Israel in Egypt*, and T. M. Patterson's *Cantata, The Ancient Mariner*, with Miss Laura Smart, Mr. George Barton, and Mr. Fred. Gordon, as principals, attracted a large audience. The *Israel* choruses were creditably performed, and the duet, "The Lord is a man of war," sung by Mr. H. Parr and Mr. Gordon, encored. The cantata was well received, soloists, chorus, and band being in every respect thoroughly satisfactory. Mr. W. Gardner led the band, Miss E. Gardner presided at the piano, Mr. John Hayes at the American organ, and Mr. J. T. Elliott officiated as Conductor.

SCARBOROUGH.—The Philharmonic Society gave a Concert on the 4th ult. in the Circus. The first part of the programme consisted of Sullivan's *Prodigal Son*, performed for the first time in Scarborough; and the second part was miscellaneous, comprising choruses and gées by the Society, and songs from the principals. Mr. E. H. Holder was the Conductor, and the vocalists were Miss H. Tomlinson, Madame Osborne Williams, Mr. G. H. Welsh, and Mr. A. McCall.

SELBY.—An interesting competition took place on the 17th ult. at the Abbey Church, for the purpose of selecting a successor to Mr. E. J. Bellerby, Mus. Bac. (who has recently removed to Margate), as Organist. There were eight candidates, and Dr. Monk, Organist of York Cathedral, officiated as judge. The following formed the programme: 1. Organ composition by Bach, Mendelssohn, &c., left to performer; 2. Any chorus by Handel, left to performer; 3. Organ movement, given and played at first sight; 4. A chant and psalm-tune played at sight; 5. Short (extemporaneous) prelude in any key appointed by the judge. The candidates were: Mr. Windle, Chesterfield; Mr. F. G. Karn, Leatherhead; Mr. Gregory, Welford, Rugby; Mr. W. Heselton, Beverley; Mr. Jos. Mallinson, Selby; Mr. Whitworth, Dewsbury; Mr. Sykes, Leeds; and a gentleman from Peterborough whose name did not transpire. The competition occupied between five and six hours, and in the end Mr. Fred. Sykes, of Leeds, was declared the successful candidate. Mr. Sykes is a pupil of Dr. Spark.

SHAW.—On Thursday evening, the 3rd ult., a very successful Concert was given in the Co-operative Hall, when the soloists were Miss Topliss, Messrs. Schofield and Dixon; solo violin, Mr. W. D. Hill; accompanist, Mr. Ormerod.

SHERBORNE.—A successful Concert was given in the Town Hall on Thursday evening, the 3rd ult., in aid of the Chóir Boys' Endowment Fund. The first part consisted of a Harvest Cantata, *The Golden Sheaf*, the accompaniment to which had been effectively arranged for an orchestra by Mr. G. E. Lyle, Organist of Sherborne Abbey. The second part was miscellaneous, and included some harp solos by Mr. Frederick D. Jones, R.A.M., which received great applause. The hall was crowded with an appreciative audience. The band and chorus, mostly members of the Abbey choir, played and sang with great precision, under the conductorship of Mr. Lyle.—On Thursday, the 10th ult., the sixty-third Concert of the Sherborne School Musical Society was given in the Great Schoolroom, under the conductorship of Mr. Parker. The choruses were rendered in admirable style, and several vocal and instrumental pieces were remarkably well given, Mr. Parker being highly successful in his song, "The Kerry Dance."

SPALDING.—Mr. Bollon and a company of vocalists gave a performance of the greater part of Handel's Oratorio *The Messiah* on the 1st ult., in the Corn Exchange. Among the solo parts, a tribute of praise is due to Mr. Hand for his careful and correct rendering of "Comfort ye" and "Every valley," and to Mr. Bollon for his excellent singing of "But who may abide." "He shall feed his flock" was also highly successful, the finished and cultured singing of Miss Gleed and Miss Boyer being all that could be desired; and Mrs. Swan was compelled to repeat "But Thou didst not leave." In the second part Miss Boyer created a favourable impression in "I know that my Redeemer liveth," and Mr. Lacey was very successful in "The trumpet shall sound"—Mr. A. Ridlington's perfect accompaniment being a prominent feature. The other solos were taken by Miss Hart, Miss Sealy, and Mr. Collins. The choruses were well rendered, especially "And the glory," "Lift up your heads," "Hallelujah," and "Worthy is the Lamb." Mr. Bollon conducted.

SPILSBY.—On the 11th ult. *The Messiah* was successfully performed in the Parish Church. The soloists were Mrs. Alfred Robinson, Miss Walker, Miss Talfourd, Mr. E. Dunkerton, and Mr. Egbert. The choruses were sung by the members of the Spilsby Choral Society, conducted by Mr. Keller. Mr. Gregory, Mus. Bac., Oxon., who presided at the organ, added greatly to the success of the performance.

SUTTON.—An evening Concert (the first of a series of six) was given by Mr. G. C. Burry on Monday, the 7th ult., at the Public Hall, to a very large audience. The vocalists were Madame Adeline Paget, Mr. Edward Lloyd, Mr. Sidney Barnby, Mr. Henry Parkin, and Mr.

Henry Prenton, and the instrumentalists Messrs. Cobbet and Hill (violin). Several concerted pieces were sung by the British Gle Union. The conductors were Messrs. G. C. Burry, T. Hill, Lovett King, and Turle Lee.

TENBURY.—The Musical Society gave its second Concert of the season on the 17th ult., when Mendelssohn's *Hymn of Praise* formed the first part of the programme. The solos were well rendered by Miss Pound (R.A.M.), Miss Wheeler, and Mr. W. Anstee. Several gées and part-songs were sung in the second part. The whole was under the direction of the Rev. J. Hampton.

TREDEGAR.—On Thursday, the 10th ult., Harvest Thanksgiving services were held at St. George's Church. There was an early celebration of the Communion at 8 a.m., and a full choral service at 7.30 p.m. The Rev. F. Jones read the lessons and officiated as the precentor, and the choir sang Tallis's responses. The 122nd Psalm was chanted to Barnby in E flat as a Processional Hymn, and the special psalms, 121 and 147, were chanted to single chants by A. H. Brown and S. Wesley. The Cantate Domino and the Deus misericordia were sung to chants, and the anthem, "O give thanks" (Sudholm) was most effectively rendered, the solo part being taken by Mr. George Jones (Eos Tirphil). Hymns 386 and 382 were sung before and after the sermon. The preacher was the Rev. Mr. Saulez, Vicar of Canton, Cardiff. After the service Mr. Caird, Organist, played a selection of music from the classical authors.

WINDSOR.—Nothing could exceed the enthusiastic reception accorded to the St. George's Choir on Monday evening, the 7th ult., at the Albert Institute, on the occasion of their first grand Concert, every available space in the large hall being occupied by an audience composed of the élite of the royal borough, the list of patrons having included Her Majesty and the Royal Family, as well as most of the leading families of the neighbourhood. The chorus-singing was very good. Madame Worrell created a marked effect in all her songs; Mr. Shepley was also highly successful; and several instrumental pieces were well played and much appreciated. In the second part Mr. James Gathorp, who made his first appearance on a Windsor platform, gave Sullivan's "Distant Shore," which he sang in first-rate style. Being vociferously encored, he responded by giving "The Thorn," which received ample justice. Sir George Elvey most ably conducted, and Mr. J. S. Liddle acted as accompanist.

WOLVERHAMPTON.—At the first Concert of the season of the Festival Choral Society, on the 15th ult., a large attendance gathered in the Agricultural Hall to hear a performance of Barnett's *Ancient Mariner* and Sullivan's *Martyr of Antioch*, which were admirably rendered. In the *Martyr of Antioch* the solos were well sung by Miss Marion, Miss Josephine Cravino, Mr. Lloyd, Mr. Prior, and Mr. Frederic King. In Barnett's cantata Miss Kate Hardy sang the soprano part, the other parts being sustained by Mr. Lloyd and Mr. King. Dr. Head is to be congratulated on the success of the Society. A performance of *The Messiah* is announced for the next Concert, on the 26th inst.

WORLEYS, NEAR MANCHESTER.—On Sunday, the 20th ult., a large new organ, by Messrs. Alexander Young and Sons, was opened at the Parish Church by Mr. R. Froude Coules, Organist to the Earl of Mulgrave. The services were well rendered by the choir. The Rev. Canon Beechey preached both morning and evening, and spoke in high terms of the new instrument. At the evening service the choir was particularly fine, and gave evidence of careful training. The Earl of Mulgrave intoned the service both morning and evening, and the Rev. W. H. Baynes, M.A., read the lessons. At the close of the evening service Mr. Coules gave an Organ Recital, and played selections from the works of Mozart, Mendelssohn, Guilmant, &c., concluding with an elaborate improvisation on the evening hymn known as "Tallis's Canon." The collections, amounting to £49, were devoted to the Organ Fund.

YORK.—The Musical Society's Concert on the 17th ult., at which Haydn's *Seasons* was performed, was in every respect a marked success. Madame Marie Roze-Mapleton, in the part of Jane, achieved a perfect triumph, her song, "A wealthy lord," especially being warmly and deservedly applauded. Mr. Hilton, too, was thoroughly satisfactory both in the songs and recitations assigned to Simon; and Mr. Abercrombie gave the music of Lucas with praiseworthy care. Mr. R. S. Burton deserves much credit for the able manner in which he has drilled the choir. In most cases the choruses were excellently given, Mr. Burton's conducting doubtless contributing greatly to the success of the performance.

ORGAN APPOINTMENTS.—Mr. R. Boulcott-Newth, Organist and Choirmaster, to St. John's, Angel Town, Brixton.—Mr. Edwin J. Wareham, Organist and Choirmaster, to the Parish Church, Woodbridge.—Mr. J. J. Simpson, Organist and Choirmaster to St. James's Church, Brownhill.—Mr. H. Harford Battley, Organist and Choirmaster to St. Paul's Church, Upper Norwood.—Mr. Wm. A. Strong, Organist and Choirmaster to St. Andrew's Church, Notting Hill, W.—Mr. F. R. Greenish, L. Mus. T.C.L., Organist and Director of Choir to St. Martin's, Haverfordwest.—Mr. Thomas Lee, A.Mus. T.C.L., to the Parish Church (St. Peter), Liverpool.—Mr. W. S. Clarke, Organist and Choirmaster to St. Michael's Church, Whitby.

CHOIR APPOINTMENTS.—Mr. Edward Kemp (Tenor), Vicar Choral to Lichfield Cathedral.—Mr. Haydn W. Grover (Alto) to Christ Church, Mayfair, W.—Mr. Charles Strong, Choirmaster to St. Augustine's, Highbury New Park.

DEATH.

On October 25, ALBERT ORLANDO STEED, aged 42.

MISS ARTHUR (Soprano).

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